

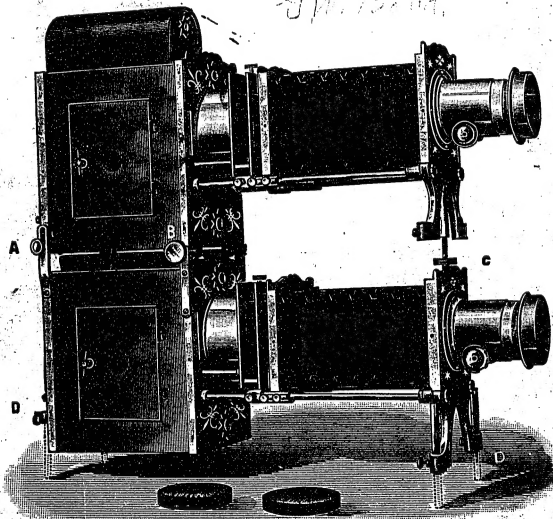
#752 *R* JAN 27 1906

Stereopticons
Lantern Slides

For Index to LANTERNS, etc., see
Index at Front of Catalogue.

For Index to SLIDES, see Index at
Back of Catalogue.

Moving Picture Machines



Stereopticon & Film Exchange

W. B. MOORE, MGR.

104-110 Franklin Street
Corner of Washington

CHICAGO

XV EDITION.

Terms

Cash with order, or a deposit sufficient to cover express charges and balance C. O. D. Orders of \$5.00 or less should be accompanied by the cash. When full amount of cash is sent with order, the customer will save the charges made by the express company for collecting and returning the money, and discount of 2%.

When telegraphing deposit money with agent of express company by which goods are to be shipped, and have him wire us the order, stating amount of money deposited.

How to Send Money

Remittance can be made by Express Money Order, Post Office Money Order, Bank Draft (on Chicago or New York); or if cash is sent, by Registered Letter.

How to Ship

The *safest* and most *satisfactory* way of shipping is by express.

It is cheaper, but not as safe, to send small articles by mail. Orders so sent must be paid for in advance, and sufficient amount added to cover the postage. For mailing rates on slides see page 251

We Guarantee

Our goods to be as represented, and should any error occur through defective material or inferior workmanship, advise us at once and it will be corrected.

Should you have friends living in the city, and will have them call on us, we will be pleased to show them the goods you anticipate purchasing.

Advertising

For Posters see page 153. Blank Daters for Posters 50c 1000. Admission Tickets free to purchasers of complete outfits.

JAN 27 1906

Illustrated and Descriptive

CATALOGUE AND PRICE LIST

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OF

Wm. G. W. Bond

Stereopticons

Lantern Slides

Moving Picture Machines

Accessories for Projection

Stereopticon and Film Exchange

W. B. MOORE, Manager.

104 to 110 Franklin Street
(Cor. Washington)

CHICAGO

WE place our goods on their own merits and guarantee them to be as represented.

By our fair dealing and honest business methods we expect to retain the respect of our competitors and win the confidence of the public.

STEREOPTICON & FILM EXCHANGE.

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Will it Pay?

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THIS is the question that naturally rises when one anticipates embarking in a new enterprise. Ten years ago it was prophesied that the stereopticon, as an entertainer, would be less used in the future than it was at that time. This, however, was a mistake, for the demand has been increasing ever since and today it is used more for entertainments than ever before. When you add a moving picture machine to the stereopticon, you double its value.

No other class of entertainment has so large a field in which to work, and no other can be operated at so small an expense. There are public halls, schools, churches, fairs, lodges, and an endless number of different societies where exhibitions can be given.

Another profitable channel is street advertising. Live business men are always ready to patronize any attractive method of advertising, for which they are willing to pay a good price. Advertising slides for this work can be made with a kodak by any amateur, or the local photographer will make them at small expense. They should be interspersed with comic slides of local scenes, portraits of prominent people, or still better with moving pictures.

Churches and societies are usually glad of an opportunity to raise money for their own financial assistance, and for a share of the receipts will sell the tickets and distribute the advertising posters.

It is not necessary to prepare your own lecture or to be a public speaker. Printed lectures on almost all subjects can be obtained, which are to be read as the slides are thrown on the screen. In all our lectures, each paragraph has a number to correspond with the slide, so no mistake or delay can be made. Many of the most successful exhibitors have never spoken in public before.

Some give the entire entertainment alone. This can be done by memorizing the lecture and describing each slide as it is thrown on the screen.

For one with limited capital, the small towns offer a good field. These people have few opportunities to see an entertainment; they are easily pleased and are liberal patrons of anything in this line.

About fifty views with printed lecture is usually sufficient for an entertainment. A few comic slides, however, will please the juvenile part of the audience and add "spice" to the exhibition.

Moving pictures are still in their infancy, and as improvements are made will grow in favor with the public. The fact of being able to bring to our very door all the important events of the world *in actual life and motion*, is sufficient proof that this class of entertainment will never grow old.

The Victor III Talking Machine, with flat hard rubber records, as shown in another part of this catalogue, will be found a valuable addition to an entertainment. With a combined stereopticon and moving picture machine and one of these Grand Concert talking machines, you can reproduce, at your command, all that is beautiful to the eye and all that is pleasing to the ear.

In every locality there is an opening for a man with small capital, and if you will only let it be known that you are prepared to give this kind of an entertainment, you will have little difficulty in procuring engagements.

The labor is light, the employment pleasant; expenses are small and the profits large when well advertised.

There are a few who have gone into this business and made a failure. This can usually be traced to an inferior machine and a class of views of no interest to the public, or to the exhibitor himself, who lacks sufficient tact and energy to manage the business and who no doubt has made a failure of everything he has undertaken. "A business neglected, is a business failure." For a steady, industrious man there is a good living and a good profit.

We have had twenty years' experience as exhibitors and manufacturers, and are always ready to give any suggestions or information to

those who anticipate purchasing an outfit. Our dark room is provided with all kinds of lights used for projecting work, and is especially adapted for instruction and practice. Personal instructions are not necessary. By following the printed directions, anyone of ordinary intelligence can learn to operate the apparatus. Still, where convenient to do so, it would be time well spent to call on us, select your outfit, and receive personal instructions and practice under a competent operator.

Many who anticipate purchasing a lantern are at a loss to know what style of lantern to select or of whom to purchase it. We regret to state that there are many inferior lanterns and slides on the market—that from inferior goods, fine cuts can be made and cleverly worded descriptions given, that (with the low price usually quoted) "catch the unwary victim". From a cut you cannot tell the grade of material, class of workmanship or quality of lenses. We always have on hand a stock of second hand lanterns and point with pride to the fact that they are lanterns of *other* makes than our own. We usually get them in exchange from experienced exhibitors who have learned the difference between a poor instrument and a good one and who recognize and appreciate the superior quality of our lantern. Do not buy a lantern simply because it is cheap. Select what you think best adapted for your work even though it may cost a little more.

The first thing to decide in selecting a lantern, is whether you want a single one or a double dissolving lantern—the next question is the light—whether electric, oxy-hydrogen (calcium), acetylene, etc., and the last to consider is the slides or views. The latter can be rented if desired which will be found very convenient for those who are permanently located. We are the largest manufacturers of slides, stereopticons and supplies in this country—we occupy more space, employ more help than any other firm in our line and are therefore in position to furnish the best goods for the least money. Our goods must be seen to be appreciated.

Should you anticipate a visit to our city, we would be pleased to have your mail sent in our care and have you make our place your headquarters.

Setting Up and Operating a Lantern.

Care should be taken to have a good *firm* rest for the instrument, as the least shaking or movement of the lens is greatly magnified on the screen.

To obtain the best results, the lantern should be elevated as nearly on a level with the center of the screen as possible. When this is not convenient, tilt the lantern sufficiently so the light will be thrown on center of the curtain. If the instrument is tilted a good deal it would be well to tilt the screen to correspond. When using a short focus objective lens, the lantern is always placed near the screen and the nearer the screen, the less the lantern should be tilted. The same rule applies to placing the lantern on an angle with the screen it should be directly in front.

Place the lantern at proper distance from the screen to obtain the desired size picture, the greater the distance from the screen the larger the picture. Care should be taken to have the lenses clean, and if necessary to remove the glasses, be careful to replace them in the same order you found them.

Instructions for Single Lantern with Calcium Light.

Examine the tubes and blow pipe (light jet) to see that they are free from all obstructions. Place the lime pencil in the holder, so that in revolving it will keep at same distance from the tip of burner. When in proper position the lime should be from an eighth to a quarter of an inch from the tip, the distance varying according to the angle the tip is bent. If the lime is too close, the light will make great deal of noise, and if too far away, the light will not be so bright. After the lime is in position, place the burner in the lamp house, and by means of the rubber tubing, connect the burner with the tanks. Slowly open the hydrogen (black) tank and light at the tip. When the blaze is four or five inches above the lime, slowly turn on the oxygen (red) tank, until the blaze is nearly consumed. The hydrogen gas should always be slightly in excess, which will be indicated by little orange color around edge of the light. Adjust the amount of hydrogen and oxygen to obtain the best light with the least noise—place the burner so there is some light on the curtain—put slide carrier with a slide in the lantern—open or close bellows as the case may require, until an approximate focus is obtained—remove the

slide and proceed to "clear up" the field. To do this see cuts and instructions "How to get a good light on curtain" page 11.

After a clear field or good light on the curtain is obtained then replace the slide before the condensing lens and "make the picture sharp" by the thumb screw on the objective lens. Do not look directly at the light in the lantern, as it will "blind" the eyes, so you cannot tell when the picture is in perfect focus. You can look at the back of the lime, or in nearly all lanterns there is a colored glass on side of the lamp house through which you can see the light.

Instructions for Double Dissolving Lantern with Calcium Light.

A dissolving apparatus consists of two lanterns of same design, so arranged that a view from each lantern can be alternately thrown on the screen. As one view disappears, the other appears in the same place and without darkening the screen.

To set up dissolving lantern, proceed with each lantern same as instructions for "Single Lantern with Calcium Light". After clear field is obtained and both lanterns are in focus, put a slide in each lantern and move the slide carriers a little to one side or the other to match the pictures *sideways*. Then tilt the top lantern up or drawn as the case may require to match the pictures *up and down*. The idea is to have both pictures cover the same place on the screen. Our "Leader" lantern is provided with special side and up and down adjusting screws which make registering the pictures very convenient. Great improvement will be found in using a slide carrier with a metal mat (see index for Improved Double Slide Carrier).

The Dissolving Key for Calcium Light.

By a simple device called a "dissolving key," the light from one lantern is "turned" into the other. By this means one view gradually blends, or dissolves into the other—as one fades away the other gradually takes its place. Of dissolving keys there are two kinds, namely the *low pressure* and *high pressure*. The low pressure key can be used with two tanks or with one tank and saturator, while the high pressure key can be used *only* with two tanks.

A dissolving key should occasionally be taken apart, cleaned and oiled. The oil and dirt should be removed with tissue paper or something free from grit. Care should be used not to scratch or injure

the *plug* or *seal* when the dissolver is apart. Much time and skill is required to make a high pressure key and a scratch or little grit might cause the dissolver to leak, which would practically ruin it. Before the "plug" is put back in place, carefully wipe all the oil *out of the grooves* and see that the nipples are clear. Vaseline is better than oil for dissolving key.

Instructions for Using a Low Pressure Dissolving Key.

With low pressure key the amount of gas consumed is regulated by the valve at the tank and the gas therefore passes into the dissolver *only* as fast as it is consumed by the burners, *i. e.* the tank valve must occasionally be opened a little as the gas is consumed.

With the rubber tubes connect the blow pipe, or jet, of one lantern to *one* side of the dissolving key, and the other lantern to the *other* side of the dissolving key. The remaining two nipples of dissolving key should be connected with gas tanks—care should be taken to connect the *hydrogen* (black tank) with the nipple marked *H* and the *oxygen* with the nipple marked *O*. If not connected right the dissolver will not work. After limes have been placed in the burners and all connections with dissolver properly made, turn the lever or handle of dissolving key around *half* as far it will turn or until it stands directly over the two nipples connected with the tanks—then slowly open the *hydrogen* valve at the tank and light *both* burners—now turn lever of dissolving key from one side to the other and see that the set screws (in dissolving key) are so adjusted that only a *small* flame is left burning in the lantern that is turned off—when the lever is turned round far as it will go, it should strike against the end of one of these set screws, so the farther it is screwed in the larger will be the blaze. This small blaze of hydrogen is termed the "off flow" and its use is to light the mixed gas when the dissolving key is turned. With some dissolving keys the "off flow" is *not* controlled by lever striking against end of set screws but by thumb screws that are entirely independent of the lever.

After the flow of hydrogen on both burners is adjusted, turn the lever to one side and slowly turn on the oxygen. Before turning on the oxygen, there should be a blaze of hydrogen four or five inches above the lime. Regulate the amount of each gas until the best light with the least noise is obtained. See instruction under "Single Lantern with Calcium Light." Should the light "pop" or go out when turning

the lever, it is usually from lack of sufficient hydrogen. Always keep the hydrogen a little in excess of the oxygen, which can be seen by the yellow fringe or flame around the light.

Instructions for a High Pressure Dissolving Key.

A high pressure key is usually attached direct to the tanks and full pressure of the tanks is turned into the key. The gas for each burner is regulated by small valve *in the dissolving key*. It is more convenient to operate and by many is preferred to the low pressure key. The Eureka high pressure key (see index) made by us is acknowledged by experts to be superior to any other key on the market.

The end marked *O* is attached directly to the Oxygen tank while the other end is attached to the hydrogen by means of short piece of high pressure hose. As full pressure of the tanks is turned in a high pressure dissolving key, care should be taken to see that there is no leak in the connections. Oxygen is the more expensive gas and is odorless, therefore special attention should be given to these connections. After the dissolver is connected with the tanks, see that the small valves of dissolver are tightly closed and then open freely *both* tank valves. By means of the rubber tubes connect the burners with the nipples on the dissolving key, so that one tube from the oxygen side of the dissolver, and one tube from the hydrogen side go to the *same* burner.

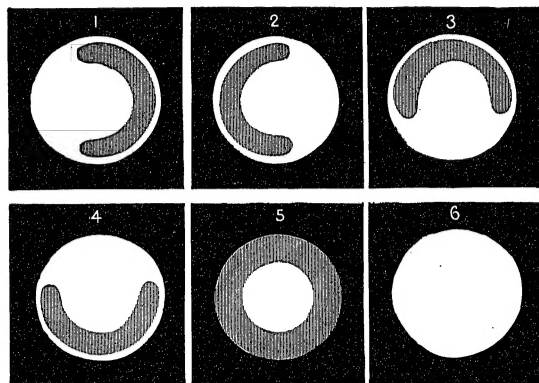
After limes have been placed in the burners and all connections properly made, turn lever or handle of dissolving key half way around or until it stands perpendicular, then slowly open *both* valves of the dissolving key *on the hydrogen side* and light *both* burners. Now turn lever of dissolving key from one side to the other and adjust the set screws so as to leave only a small amount of hydrogen burning in the lantern *that is turned off*. This is termed the "off flow" and for more information regarding it see "Instructions for using a Low Pressure Dissolving Key." When the "off flow" on each lantern is adjusted, turn the lever clear over to one side—have blaze of hydrogen four or five inches above the lime and then slowly turn on the oxygen from one of the small valves in the dissolving key. For more information regarding light, see instructions for "Single Lantern with Calcium Light."

Instructions for Stereopticon and Electricity.

For information regarding use of electricity as applied to the stereopticon, see index under "Electricity, Useful Information."

The method of setting up a lantern, getting a clear field and sharp picture, is the same when using electricity as instructions given for use of lantern with calcium light. In dissolving by electric light, you *cannot* gradually turn off one light and on the other. Both lights must be kept burning *all* the time, and it requires two electric lamps and *two* rheostats. The dissolver is a mechanical device placed in front of the projecting lenses. It is worked by a lever, and gradually covers one lens and opens the other.

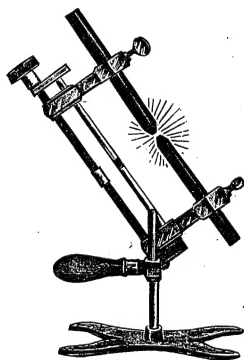
Direct current is much better for the stereopticon than the alternating. It not only gives a more steady light but burns quietly. The alternating current burns with deal of noise. It also makes an unsteady light because the arc or crater does *not* remain on side of carbon next to the condensing lens. When the arc travels around to back side of carbon the light is dim. A rheostat used with an alternating current will become hotter than when used with a direct current of same strength. The larger the wire in a rheostat the more current it will use. Most rheostats are provided with a lever or movable contact called a "cut out." By moving this cut out more current will be consumed, but the rheostat will get hotter. The more resistance you cut out the hotter the rheostat will get. If small amount of electricity is used with alternating current the arc is more liable to "travel" around the carbons and make an unsteady light. To obtain the best results with alternating current, use a 25 ampere rheostat—place the lamp in a perpendicular position—use best 7-16 or ½ inch cored carbons and tilt the carbons at angle shown by light lines in cut of Monarch Electric Lamp. Do not use too large a carbon with alternating current as it is more difficult to keep the arc or crater in front. The quality of light obtained from an alternating current will vary, owing to the strength of the current and the number of alternations per second. See "Electricity Applied to the Stereopticon," index front page of catalogue. Under this heading will find diagram for connecting electric lamp and rheostat, instructions how to make electric connections, starting the light, etc.



How to Get a Good Light on the Curtain.

The light must be in the right position in order to have the curtain properly illuminated ("clear field," as it is generally termed). When the disk has a dark shadow on the edge, as shown in figure No. 1, the light should be moved to the *left*; figure 2, it should be moved to the *right*; figure 3, the light is too high; figure 4, the light is too low; figure 5, the light is too near the condensers. Should there be an orange red fringe around the edge, the light is too far from the condensers. When light is in right position the curtain will be white, as shown in figure 6. To obtain a correct field it is necessary to have the objective lens in the proper position. A convenient way, is to first put a slide in the carrier, move the projecting lens forward or back till an approximate focus is obtained; then remove the slide and adjust the light for a "clear field."

Hand Feed Electric Lamps.



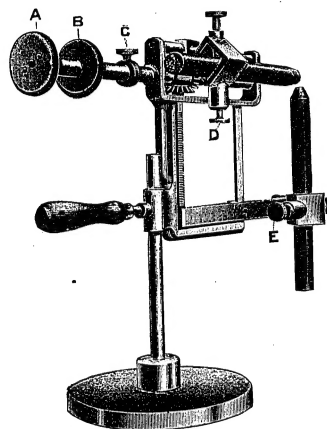
The "Standard."

Electricity is the strongest light used for projection work and should always be used when connection can be conveniently obtained.

Automatic or self feeding electric lamps are heavy, complicated and always getting out of order. Experience has proven that for traveling the hand feed electric lamp is much more satisfactory.

The Standard electric lamp is light and strong, all parts nickel plated and thoroughly insulated. Self centering, right and left screw feed. Best lamp on the market for the money.

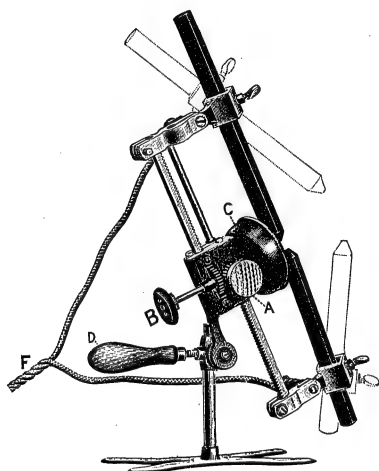
Price, \$5.00
Foot or Support, 1.00



Right Angle Electric Lamp.

This cut shows a convenient form of electric lamp for use in stereopticons with a small lamp house. It can be used on either alternating or direct current and by some is preferred to the regular style of lamp. When thumb screw C is tightly set, turning either A or B will operate both carbons together. If thumb screw C is loosely set, either carbon can be operated separately. In other words both carbons can be operated together or each one separately as desired. A moves the top carbon and B the lower one. The carbon holders can be adjusted so as to give the carbons any angle desired and will accommodate either large or small carbon. The lamp is made of the best quality of tempered brass, nickel plated and polished.

Price, \$8.50
Stand for electric lamp show in cut *not* included in the price.



The Monarch Electric Lamp.

A and B are levers for moving or feeding the carbons; C is carbon hood or light shield; D is handle of set screw for holding the lamp on the support and F is wire for conveying current to the carbons. The dotted or light lines indicate position the carbons should be placed when using alternating current. *No* cast iron is used in construction of this lamp; all parts are made of the best quality of brass, nickel plated and highly finished.

The lamp can be tilted at an angle desired *while the light is burning*. If the light burns little out of center, it can be instantly thrown in position. This will be found a great convenience, especially where a moving picture machine is used. The upright supports to which the carbon holders are attached, stand *directly in front of each other*, so the carbons are kept in perfect alinement. In other quick feed

lamps these supports stand side-by-side with a gear feed between them.

The light shield C, catches sparks, dirt or refuse from burning carbons and prevents a flood of blinding light coming from rear of lamp house. It is a great protection to eyes of the operator while adjusting the light and will also prevent carelessly burning the carbons so short as to injure the carbon clamps. By means of knob or lever A, both carbons can be operated from *side* of lantern or by lever B, both carbons can be operated from *rear* of lantern.

By a friction swivel-joint the lamp can be tilted clear out of the lamp house and still remains rigid on the post. This leaves both hands free and will be found a great convenience should it be necessary to readjust the carbons or to put in a new carbon while the lamp is hot. The carbon clamps or holders are held in position by a *lock screw* so they will not work loose. The lamp has a quick feed, and will use a long carbon, sufficient for two and half hours continual use. All parts are thoroughly insulated, so there is no danger of short circuit or waste of current.

Points of Superiority.

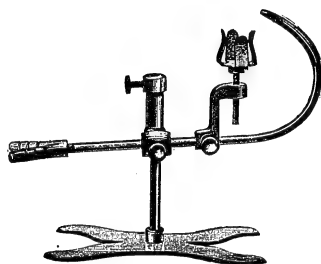
The Monarch Electric Lamp has a number of improvements or points of advantage over other lamps.

WHY YOU SHOULD BUY A MONARCH ELECTRIC LAMP.

1. The carbons can be operated from the rear or side of lantern.
2. Has light shield to protect eyes of operator and those sitting back of the lantern.
3. Can be tilted at any angle while light is burning.
4. Has carbon shield to catch sparks and refuse from burning carbons.
5. Can swing back out of lamp house and still remain rigid on the post.
6. Has lock screw to hold carbon clamps rigid.
7. Upright supports for carbon holders stand directly in front of each other.
8. Can use long carbons.
9. Is adjustable so it can be used in a small or large lamp house.
10. Is light, strong and durable and the most convenient lamp on the market for a stereopticon or moving picture machine.

PRICE, Monarch Electric Lamp.....\$8.50

Foot or support shown in cut *not* included.



ECONOMY CALCIUM JET, No. 1

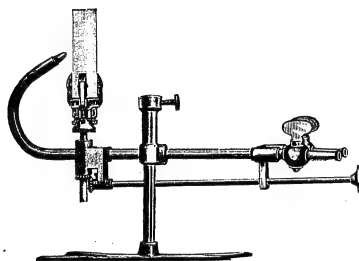
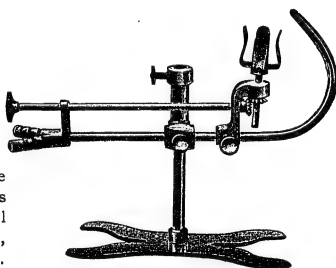
A burner constructed on a new principle, having an inner tube, i.e. a tube within a tube, by which the gases are mixed, both flowing in the same direction. The flow of gas is continuous, with no short turns to make it "noisy."

Advantages of this burner are—long mixing chamber by which the gases are more thoroughly mixed—economy in use—less consumption of gas is required to obtain a given amount of light—a brighter and more steady light, with less sputter and noise. Tip is the finest imported composition copper, special made, and can be easily removed for cleaning, or, if damaged, can be replaced with new tip. The lamp is provided with all adjustments for quick focusing.

Price, Calcium Jet No. 1\$4.00

ECONOMY CALCIUM JET, No. 2.

Conducted on the same principle as No. 1, but is provided with mechanical line movement for turning, raising and lowering the lime.



Economy Calcium Jet No. 3.

This jet or burner is provided with stop cocks and with mechanical lime movement for turning, raising and lowering the lime.

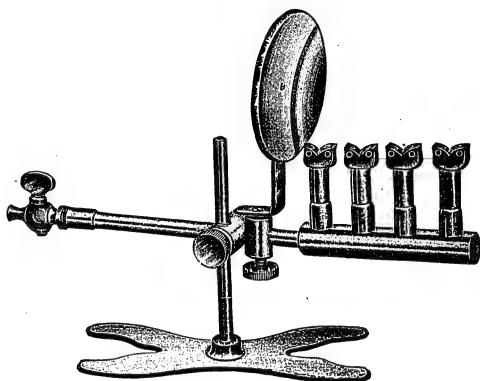
For general description see Calcium Jet No. 1.

Stop Cocks are used with a double lantern and *low* pressure dissolving key and only then when the jets are not matched. With a single lantern or a *high* pressure key, stop cocks are of no use. Three tips are furnished in three sizes, small, medium and large bore. Choice of these will be furnished with each burner, but when the size is not stated, the medium will always be sent. For moving picture or when the machine is long distance from the curtain, much better results will be obtained by using tip with large bore. In case of an emergency it will be found very convenient to always have an extra tip and we would suggest tips with medium and large bore. When using tip with large bore, keep good pressure of gas (especially hydrogen) as the mixed gas is more liable to "snap" and burn back in the jet. We would advise using the $\frac{3}{4}$ limes and when ordering specify this size, otherwise the smaller size will be sent.

PRICE,	Economy Calcium Burner or Jet No. 1\$4.00
	" " " " " 2 6.00
	" " " " " 3 8.00

Extra tips each..... .75

Support or foot shown in cut *not* included in price of burner.

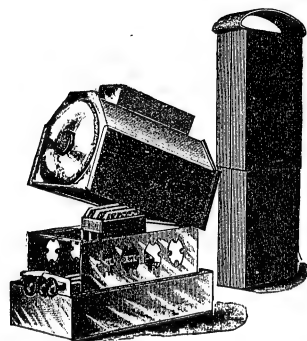


The King Acetylene Burner.

This is without question the best acetylene burner on the market. It consists of four tips, each having *two* jets of light, which unite in one blaze. These four brilliant flames, fed by eight air chambers, give perfect combustion and a powerful light. We have abandoned the old fashioned shape burner, because the tips are not durable. They are small, fragile and so exposed that they are easily broken. The tips used with a "King" burner are made from a solid block with heavy walls around the holes, so they will stand the rough usage of shipping. If the tips should become clogged, use a fine soft wire to clean them, being careful not to nick or chip the edge of small hole. A little defect in the tip will cause it to smoke.

Acetylene, when burning, generates great deal of heat and unless the lamphouse is well ventilated there is danger of breaking the condensing lenses. Oil lanterns are usually well ventilated and can therefore be used with acetylene light. It is estimated that acetylene gives from five to seven times as strong a light as oil and from one-third to a half as strong as calcium.

PRICE, King Acetylene Burner.....\$6.25
Stand or Support (as shown in cut)..... 1.00



Oil Burner.

This burner is specially made for use with a lantern. It has three wicks each two inches wide. The burner is well made and will be found very serviceable where an oil light can be used.

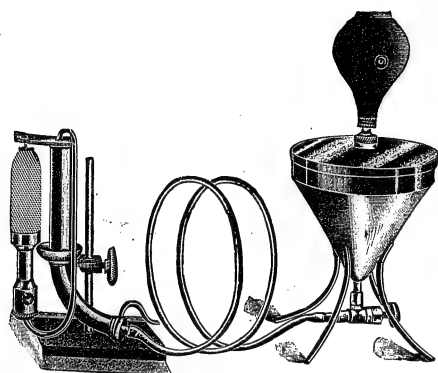
PRICE, Oil Burner Complete.....\$4.00

We always have in stock second-hand lanterns, burners and rheostats, and point with pride to the fact that they are not of our make. These goods have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own goods.

For Index to LANTERNS, etc., see index at front of Catalogue.
For Index to SLIDES see index at back of Catalogue.

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes—have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.

20A



Alcohol Vapor Mantle Light.

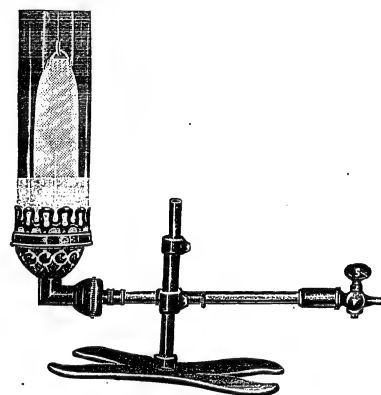
This is the smallest and most compact gas mantle outfit on the market. The entire outfit can be packed inside the lamphouse, and weighs only about 20 ounces. An ordinary mantle is used and the gas is made from either wood or grain alcohol. At the beginning a small quantity of alcohol is poured in the metal cup at the burner and ignited. When the alcohol comes in contact with the hot metal, it is converted into vapor, which burns at the mantle. Wood alcohol is cheaper than the regular alcohol, and can be used equally as well.

PRICE, Alcohol Vapor Light Outfit.....\$10.00

We always have in stock second-hand lanterns, burners and rheostats, and point with pride to the fact that they are not of our make. These goods have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own goods.

For Index to LANTERNS, etc., see Index at front of Catalogue.
For Index to SLIDES see Index at back of Catalogue.

20B



Welsbach Mantle Burner.

The mantle gas light will be found very convenient to use in a lantern where a strong light is not desired. It can be used with ordinary illuminating gas or from vaporized gasoline or alcohol. Kerosene oil can also be used, but is more difficult to convert into a vapor and consequently is not used for this purpose as much as gasoline. There are several different styles of apparatus on the market for using a gas mantle, but as each one of these is provided with a mantle attachment, the above burner is principally used where the ordinary illuminating gas is in the house. By using a rubber hose it can be connected with any gas jet.

The amount of illumination obtained on the screen by using a mantle with a lantern is usually disappointing. Judging from the amount of illumination a good mantle light will make in a room, the general impression is that a picture almost equal to calcium light should be obtained. Such would be the case if all the light could be collected and utilized; but unfortunately only a portion of light from front of the mantle can be collected. The condensing lenses can condense into the objective lens only the light from place about

large as a silver half dollar. The balance of the light from the sides, back and front of the mantle is lost.

One serious objection to using a mantle light is the large amount of heat generated and the danger of breaking condensing lenses. When using this style of light the lamp house should be well ventilated, and lantern set within twenty feet of the curtain. No mantle light is strong enough to make a satisfactory moving picture, and a stereopticon picture should not be made over eight feet in diameter. The stand or support shown in cut is *not* included in price of burner.

Price, Mantle Gas Burner complete, with 10 ft. of hose
and spiral spring to connect gas jet and burner, \$4 00
Stand or Support shown in cut..... 1 00



Acetylene Burner Cleaner.

The importance of frequently cleaning an acetylene burner can not be overestimated. The opening in the tip through which the acetylene gas passes is very small and is easily clogged. This opening is too small for a pin and if an effort is made to force anything in it there is danger of chipping off a small piece from the opening which will ruin the burner. With the acetylene burner cleaner the gas as well as air holes can be quickly cleaned without danger of injuring the tip. The cleaner is small, can be carried in the vest pocket and is always ready for use. No one using an acetylene burner can afford to be without one of these cleaners.

Price, Acetylene Burner Cleaner.....25 cents each.
by mail.....30 " "

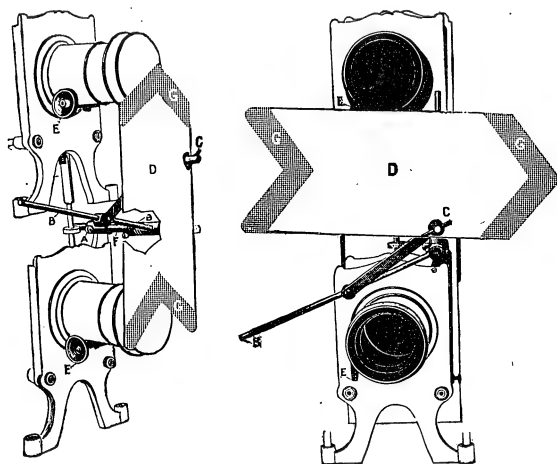


Gas Pliers and Lime Tongs.

The best kind of lime tongs is pair of gas pliers. They not only take the place of lime tongs, but can also be used for light hammer, screw driver, wrench, pinchers, etc. A good pair of gas pliers will be found the most convenient tool an operator can have. These pliers are made of drop forged steel and will last a life time.

Price, Gas Pliers and Lime Tongs.....\$.65 each.
Nickel Plated.....1.00 "

Leader Electric Dissolver



The perforated metal or screen "G" and the V shape ends of dissolving shutter "D" give a dissolving and blending effect far superior to any other style of electric dissolver.

Cut "A" shows dissolver in position for use with portion of shutter cut away to show the mechanical construction.

Cut "B" shows dissolver when *not* in use, also the position, when

both lights are on the curtain for registering the fields.

In dissolving views the light from both lanterns should be thrown on the screen in the same place. The top lantern is provided with regulating screws or some other device by which it can be adjusted so the disk will occupy the same position on the screen. For information regarding setting up and operating lantern with electricity, see index under "Instructions for Double Lantern," also "Electricity as applied to the stereopticon".

This dissolver is especially adapted to be used with the "Leader" lantern described in this catalogue. Support for holding the dissolving shutter is fastened to the lantern. This holds the dissolver firm and rigid and prevents any shake or movement of the picture on the curtain when the dissolving shutter is moved. To insure a steady picture and a convenient adjustment of the lenses, an electric dissolver should never be attached to the projecting lens.

Shutter "D" is made of aluminum, and by moving lever "B" the end of one lens is gradually opened, while the end of the other lens is gradually closed. As one picture fades away or disappears, the other picture takes its place.

"G" shows the perforated metal ends. The V shape ends of dissolving shutter is improvement over the straight edge, and the perforated metal or screen ends, is a *great* improvement over the opaque, solid metal ends of other dissolvers. With the improved shutter, the hard lines and strong shadows are removed and there is a mixing, blending or dissolving effect not obtained with any other electric dissolver.

The "Leader" Electric Dissolver is light and strong, simple to operate, and is the only electric dissolver adapted for stereopticon and moving picture machines.

By means of thumb screw C, shutter D can be securely held in position as shown in cut B. While in this position (by moving lever B), the dissolver can be used on the top lantern, leaving the lower lantern free for use of moving picture machine. This will be found a great convenience as it leaves the top lantern entirely free and independent. It can therefore be used *without delay* to announce name of next moving picture or for stereopticon slide before or after the films.

PRICE, Leader Electric Dissolver.....\$8.00

The Gem Electric Dissolver.

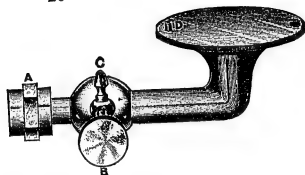
This dissolver can be attached to the projecting lens and can therefore be used on any lantern. The shutter is made of aluminum, divided into two parts so it can be adjusted to suit the distance between the objective lens of any double lantern. Ends of the shutter are provided with perforated metal same as the Leader Dissolver. When ordering the Gem Electric Dissolver, give diameter of *front* end of objective lens to which the dissolver is to be attached. It is light, simple to operate and the perforated metal ends give a most pleasing effect.

PRICE, The Gem Electric Dissolver.....\$6.50

We always have in stock second-hand lanterns, burners and rheostats, and point with pride to the fact that they are not of our make. These goods have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own goods.

For Index to LANTERNS, etc., see index at front of Catalogue.
For Index to SLIDES see Index at back of Catalogue.

CLAMP

SMALL BRASS NICKEL PLATED CLAMP
TO HOLD DISSOLVING KEY ON PLATE.

Dissolving Key Attachment.

This is a device for attaching a *low* pressure dissolving key to a calcium light tank.

A is connection for the tank, B is regulating valve, C is nipple for connecting the hose and D is plate for attaching the dissolver. A low pressure dissolving key is sometimes attached to the lantern, but is usually secured to the table or stand on which the lantern is placed. For general use, however, neither of these methods is practical.

There are very few lanterns to which the dissolving key can be attached. The lantern is usually so hot that it will destroy the rubber tubing and then turning the lever will usually shake the lantern. Every little jar of the lantern is greatly magnified on the curtain and gives a bad effect to the picture.

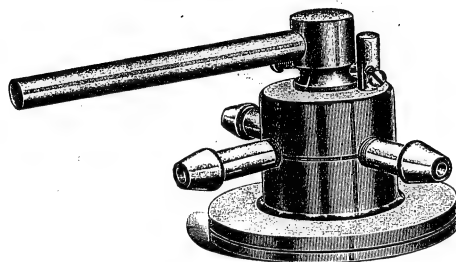
The usual method of using a low pressure dissolving key is to screw it to the top of the table. This will seriously damage and practically ruin the appearance of any stand or table. Attaching the dissolver to the tank overcomes all these objections and holds the dissolver firm and rigid. Everyone using a low pressure key can appreciate the convenience of this attachment.

Instructions for Using.

Connect attachment to tank by means of coupling A (see cut) and fasten dissolver to plate D. See that regulating valve B is closed and then open the tank valve. With a short piece of hose connect nipple C with nipple of dissolving key and with a longer piece of rubber tubing, connect the other tank with the dissolving key. Regulate flow of one gas by valve at tank and the other gas by valve B.

Be sure there is a good leather washer or gasket in coupling A, and that the joint is sufficiently tight to prevent leaking.

PRICE, Dissolving Key Attachment.....\$3.50



Perfection Acetylene Dissolver.

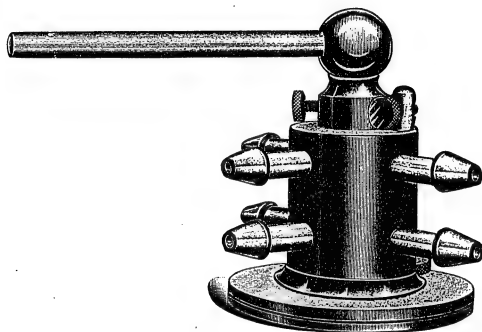
Acetylene gas can be used for dissolving with a double lantern by using an acetylene key. The key shown in cut is one of the best made and is an improvement over the small acetylene dissolving keys now on the market.

The Perfection Acetylene Outfit described in this catalogue, (see index) is much superior to any other acetylene outfit for dissolving. It gives an even, steady flow of gas and a constant pressure.

Directions for Using the Perfection Acetylene Dissolver.

Connect the tank or generator with the middle nipple and each burner with nipple on either side. Turn handle of dissolver half way around until it stands directly over middle nipple—light both burners—then turn handle of dissolver *clear* around and adjust set screw, in post of dissolver, so the light can not be entirely cut off. This is called the "off flow" for more information of which, see Instructions for using Low Pressure Dissolving Key.

PRICE, Perfection Acetylene Dissolver.....\$4.75



Low Pressure Dissolving Key.

The most popular method of dissolving with oxy-hydrogen or calcium light is by means of the low pressure key. This is not because the low pressure key is better than the high pressure, but because it is cheaper and can be used with a saturator or gas bags.

BEST MATERIAL AND WORKMANSHIP

The important thing in a dissolving key is to keep the "plug" or valve from leaking. Many dissolving keys are made of ordinary soft brass and leak after having been in use a short time.

Our dissolving keys are made from a special composition metal, that will last for years with proper care, without wearing sufficiently to cause leaking.

TWO TANKS OR SATURATOR

Many low-pressure dissolving keys work nicely with two tanks, but do *not* work well when used with a saturator. By our improved method of cutting the grooves, our low pressure key works perfectly with either two tanks or a saturator in place of hydrogen tank. Many exhibitors have stated that they could never use their dissolving key

with a saturator until we had re-cut the grooves in the valve plug of their dissolver. The cost of this re-cutting is about \$2.50.

There is nothing more annoying than a dissolving key that will not work properly and you can save this annoyance (and expense) by purchasing one of our keys.

When using a saturator in place of a hydrogen tank, care should be taken to see that there is plenty of gasoline or ether in the saturator and that in cold weather the saturator is kept sufficiently warm so a free flow of hydrogen gas will be obtained.

GUARANTEE

We guarantee our low pressure dissolving key to work perfectly with two tanks or with saturator in place of the hydrogen tank. We also guarantee them (with proper care) to wear for years without leaking. Before leaving our factory every key is thoroughly tested both with tank and saturator.

PRICE, Low Pressure Dissolving Key... ..\$9.00

See Index (front part of Catalogue) "Instructions, Low Pressure Dissolving Key."

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For Index to LANTERNS, etc., see index at front of Catalogue.
For Index to SLIDES see Index at back of Catalogue.

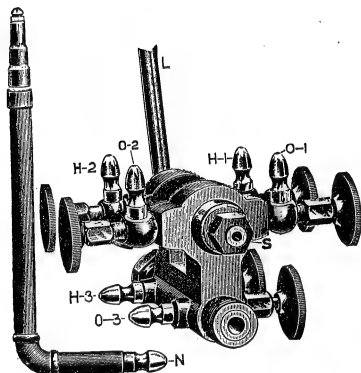
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Cut A

The Leader High Pressure Key.

A high pressure key is used only with two tanks and cannot be used with a saturator or gas bags. Two separate regulating valves are provided for each burner and there is no darkening of the curtain when changing from one picture to the other. The illumination on the curtain is the same whether the light is on the top or bottom or equally divided on both. The Leader dissolving key shown in this cut is a great improvement on any high pressure key on the market.

THREE BURNERS.

Three calcium light burners can be run from the dissolving key at the same time. For each burner there are two separate regulating valves, so the gas for each burner is under perfect control of the operator. It will often be found very convenient when a double dissolving lantern and a moving picture machine is used.

LIGHT STANDARD.

When three calcium burners are not needed, the hydrogen regulating valve of the third burner can be connected to the light standard (as shown in cut A) and used as a gas light. It can be turned on or off

31A

at any time by the operator and gives him a good light at the machine. This will not only be found a great convenience when setting up and testing the machine; but can also be used to light up the room at close of the entertainment. The light standard extends about 3 feet above the tank and is attached by set screws to the dissolving key. Nipple N is connected to H-3 by rubber tubing.

NO LOSS OF GAS.

The gas used for the third or extra burner does not pass through the dissolving plug, and with this burner every pound of gas in the tanks can be consumed. With all other high pressure keys there is sufficient gas left in the tank to burn about half an hour. When making your own gas this is of no great importance, but when buying gas in tanks it is a loss and is quite an item.

IMPROVED DISSOLVING PLUG.

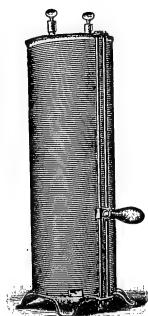
The most particular part of a high pressure key is the dissolving plug. As the plug is subject to high gas pressure, a most accurate fit is necessary to prevent leaking. The dissolving plug of the Leader key is made of the best tool steel while the body of the key is a composition metal special made for the purpose. A spring is the only device known to take up wear. The dissolving plug of the Leader key is provided with a spring which not only takes up any little wear that may occur, but keeps an even tension on the plug and makes the dissolver work smoothly and easily. With this spring the dissolving plug never binds or moves with a jerky unsteady motion when the gas is turned from one burner to the other.

IMPROVEMENT IN DISSOLVING GROOVES.

The objection to the usual high pressure dissolving key is they do not give a perfect dissolving effect, the picture seems to "jump" into place. This is due to the way the dissolving grooves are cut. The improved method of cutting these grooves in the dissolving plug of the Leader high pressure key has overcome this objectional feature. When the gas is turned from one burner to the other, there is a soft blending or dissolving of one picture into the other, an effect very pleasing to the eye. If you want the best high pressure key on the market order a "Leader."

PRICE, Leader High Pressure Key complete with high pressure hose, couplings and light standard... \$30.00

Full instructions sent with each dissolving key.



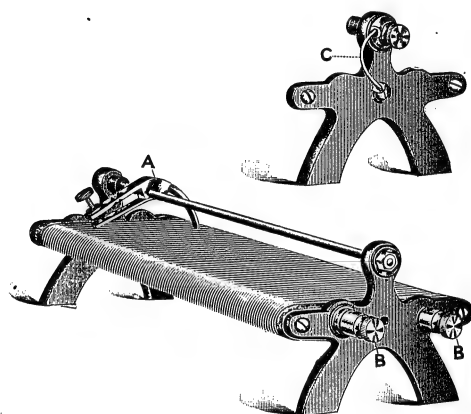
The Standard Rheostat.

When using a lamp with an *incandescent* electric current, it is necessary to use a Rheostat, sometimes called a Resistance Coil. The standard rheostat is light and strong, the wire is tightly wound and all parts are thoroughly insulated. It is provided with an improved sliding adjustment or "cut out", by which current of 110 volts or any voltage below that can be used. By moving this adjustment the light as desired, can be increased or decreased, made brighter or dimmer. This sliding adjustment when in position should be held firmly against the wire, so as to make a firm contact.

Most of the adjustable rheostats on the market depend on a spring for this contact. By constant heating and cooling this spring soon loses its tension and a poor contact is obtained. With a poor contact not only will less current be obtained, but there will be a constant sparking or small arcs formed where the adjustment comes in contact with the wire. This is liable to melt or burn the wire in two and ruin the rheostat. The standard rheostat has an improved adjustment by which a firm contact is always assured. This rheostat can be used on either direct or alternating current.

PRICE, Standard Rheostat, 110 Volts or less... \$4.00

The Wonder Rheostat



FOR 125 VOLTS OR LESS.

A is sliding contact or "cut out" by which adjustment is made for the different currents, and the intensity of the light can be increased or decreased as desired.

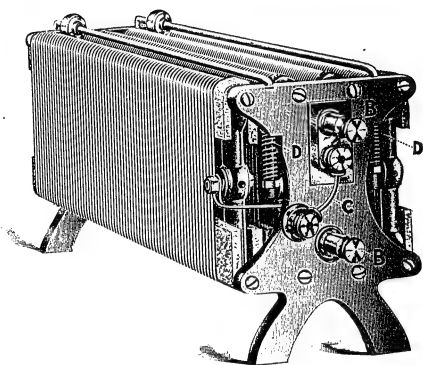
B B are binding posts for attaching the electric wire.

C in small cut is fuse wire which takes the place of a porcelain fuse-block.

The Wonder Rheostat is constructed on a new principle, and of a new material. It weighs about four pounds, is adjustable for any current below 125 volts, is *equal* to any rheostat made for *direct* current, and *superior* to any rheostat for *alternating* current.

This is the only rheostat provided with a *fuse*, which dispenses entirely with the necessity of carrying a fuse block.

Every exhibitor knows the trouble he has with a fuse block. It is



FOR 220 VOLTS OR LESS.

not only inconvenient to use, but being made of porcelain is easily broken. This expense and trouble is entirely overcome in the Wonder Rheostat.

It is so light and small that it can be conveniently packed.

Every traveling exhibitor using electricity knows the importance of a good Rheostat and the convenience there would be in having one that is small, light and substantial.

In this Rheostat is realized the exhibitor's fondest dream, for as its name implies it truly is a "wonder".

The "Wonder" Rheostat is constructed on a new principle and of new material whereby it is made light, strong and compact and when used on an alternating current does away with the vibration and noise given by other rheostats. The material with which this rheostat is made does not lose any of its conducting power nor does it deteriorate in value by constant use. Good many electric plants now being installed

are for 125 volts and this rheostat can be used on current of this voltage or anything below 125. The ordinary rheostat is made for 110 volts and is not safe to use it on current of higher voltage.

The Wonder Rheostat is provided with a sliding adjustment, by which any current below the given voltage can be used. Composition of the resistance wire used in the manufacture of this rheostat is a new and most valuable discovery. It has *eight* times the resistance of iron wire (such as is generally used in making rheostats) and *twice* the resistance of German Silver wire, which formerly has been considered to have more electric resistance than any other wire. Another advantage of this new composition wire is the fact that it does not absorb the heat like other wire. And again constant heating and cooling does not make it "brittle" as is the case with German Silver wire.

Constructed on an entirely new principle, the resistance wire is not on a tension and therefore will not stretch and get loose when it gets hot.

When using alternating current it is necessary to use more electricity than when using direct current. With alternating current the tendency of the crater or light is to travel around the carbon. To obtain full benefit of the light the crater should be directly on front side of the carbon towards the condensing lens. When the crater is on the side or rear of carbons the light is dim. The smaller the amount of current consumed, the more the crater travels and the more unsteady the light. Therefore it is advisable when using alternating current (especially with moving picture) to use a rheostat that will give large number of amperes or to connect *in multiples*, two rheostats of smaller amperage. The larger the wire of a rheostat the more current it will carry and a larger number of amperes will be consumed. By using a larger wire and the greater number of amperes thus obtained, you will have a stronger and brighter light which we especially recommend for moving pictures.

Why You Should Use a Wonder Rheostat.

- 1st. It is light, weighing only a few pounds.
- 2nd. Much smaller than any rheostat made and is therefore convenient to carry or pack with other goods.
- 3rd. Keeps cooler—so constructed that there is free circulation of

cold air through the *center* as well as on *all sides* of the rheostat coil.

4th. More durable—owing to the way it is made and the new material used in its construction, it is far more durable than any other rheostat.

5th. There is no vibration or noise in the rheostat when used with an alternating current (this is an important feature).

6th. By sliding adjustment you can regulate the amount of current consumed and thereby increase or decrease the light as desired.

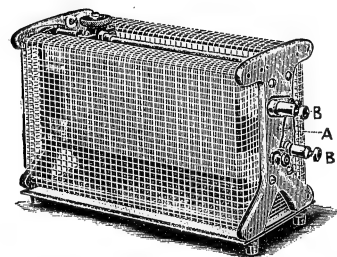
7th. It is the only Rheostat provided with a fuse, by which it is *not* necessary to use a fuse block.

8th. It is lighter and smaller, more durable than and far superior to any other rheostat made.

Price

Wonder Rheostat No. 1, for current of 125 volts or less and consuming 12 to 15 amperes of current.....	\$ 7 00
With wire guard (see illustration on next page).....	8 00
Wonder Rheostat No. 2, same voltage, but using 20 to 25 amperes of current.....	9 00
With wire guard (see illustration on next page).....	10 00
Wonder Rheostat No. 3, for current of 220 volts or less and using 12 to 15 amperes of current.....	23 00
With wire guard (see illustration on next page).....	24 50

As moving pictures require a much stronger light than a lantern slide, we would specially recommend for their projection the No. 2 Wonder Rheostat.



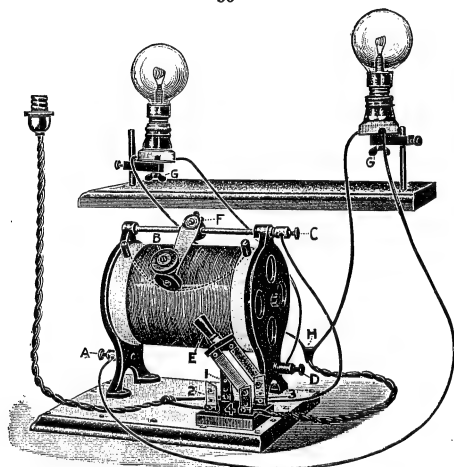
Wonder Rheostat with Wire Guard.

This cut shows a No. 1 Wonder Rheostat with wire guard. The law in some states requires a rheostat to be covered with a screen or wire guard. The object of this is to prevent anything coming in contact with the wire when hot. Although it serves as a safe guard, it also adds considerable to the size and some to the weight of the rheostat. The wire screen or guard will add one dollar to the price of the No. 1 or No. 2 Wonder Rheostat and a dollar and a half to the No. 3. If rheostat with *wire guard* is wanted be sure to so state it in the order.

We always have in stock second-hand lanterns, burners and rheostats, and point with pride to the fact that they are not of our make. These goods have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own goods.

For Index to LANTERNS, etc., see index at front of Catalogue.
For Index to SLIDES see index at back of Catalogue.

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes—have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.



Dissolving Rheostat.

For Single or Double Lantern, Direct or Alternating Current.

This is something new and strictly speaking the only scientific method of dissolving by electricity. The dissolving effect is perfect, as good if not better than can be obtained by calcium light.

The rheostat is intended for use with a lantern where the "Special Incandescent Globe" is used, description of which will be found in another part of this catalogue (see index front part of catalogue).

The 50 or 100 candle power globe can be used and connection made with any incandescent socket. This light is not intended to compete with the arc light or with calcium light, and is not strong enough for moving pictures. An excellent stereopticon picture 7 or 8 feet in diameter can be obtained and with the most beautiful dissolving effects.

BETTER THAN ACETYLENE OR MANTLE LIGHT.

The light in the special incandescent globe is so concentrated that

it will give a much better picture than can be obtained with either acetylene or mantle light. Only about one-fourth the light from a four tip acetylene burner or from a gas mantle can be collected and used in a stereopticon. Both these lights give off great deal of heat and frequently break the condensing lenses. The Special Incandescent Globe gives off comparatively little heat, and with it there is no danger of breaking a lens.

SINGLE LANTERN DISSOLVING.

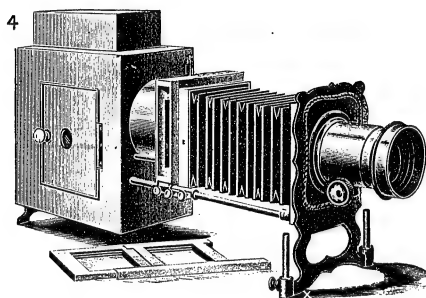
This rheostat can be used with either single or double lantern. With a single lantern the picture can be made to gradually disappear and when the light has reached the darkest point the slide is quickly changed and the new picture gradually comes into view. This change can be slowly or quickly made as desired. The effect with single lantern is not equal to that of double lantern. It is however a great improvement on the usual single lantern, as the audience does not see the picture change, and there is the gradual disappearing and re-appearing of the picture. The rheostat for the single lantern is little larger than the one for the double lantern.

DOUBLE LANTERN DISSOLVING.

With the double lantern there is a time when both pictures are on the screen and the gradual blending or dissolving of one into the other gives a most pleasing effect. The dissolving is done by simply moving the sliding contact from one end of the rheostat to the other. One light gradually grows brighter as the other grows dimmer. The light is quickly attached and the operating very simple. Complete instructions sent with each outfit.

PRICE,	Dissolving Rheostat No. 1 (110 volts or less)	
	for double lantern.....	\$10.00
	Dissolving Rheostat No. 2 (110 volts or less)	
	for single lantern.....	12.00

The above prices are for rheostats to be used on either alternating or direct currents of 110 volts or less. For currents of greater voltage, write for special price.



The "Monarch" Lantern.

To meet the demands of the public for high grade but cheaper lantern, we are pleased to announce that we can now offer such an instrument.

Cheap in price, but not in quality.

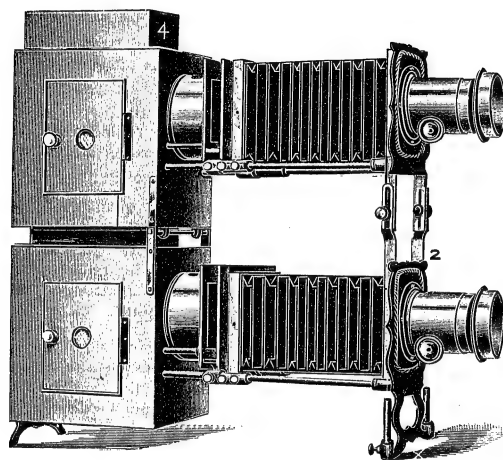
The lamp house is large, well ventilated and is made of high grade sheet metal specially finished to prevent rusting. When packing the lantern the extension or sliding top "4" can be removed and placed inside the lamp house with the objective lens. By doing this and closing the folding bellows-front the lantern will occupy no more than many other lanterns that have a much smaller lamp house.

CONDENSING LENSES.

The *condensing lenses* are $4\frac{1}{2}$ inches in diameter, mounted in ventilated spun brass nickel plated case. The extension front or folding bellows are of sufficient length so that either the short or long focus lens can be used.

OBJECTIVE LENS.

The *objective lens* is of good quality and has rack and pinion for accurate focusing. With each lantern is furnished at the same price *either* a short distance, medium or long distance lens. The short



The "Monarch" Dissolving Stereopticon.

distance lens will make a disc or field about half the distance from the curtain to the machine or a 9 foot field at 18 feet. The medium lens 3-10 the distance from the machine to the curtain or a 9 foot field at 30 feet. The long distance lens $\frac{1}{4}$ the distance from the curtain to the machine or a 9 foot field at 36 feet. When a full size slide is used is used the picture is usually about 1-10 smaller than the field. This is due to the mat around the picture being smaller than the slide. With any of these lenses the machine can be set any distance from the curtain according to the size of the picture desired. For a more detailed description of the lenses see index, special objective lenses.

THE LIGHT.

The lamp house is large enough so any form of light can be used. With each lantern is furnished at the same price, any kind of light desired. A choice is given of electric arc, calcium or lime light, acetylene, mantle, a special made incandescent globe or an oil light. For description of each light see index first part of catalogue.

THE CARRYING CASE.

This is a telescope canvas covered case provided with leather corners, strap and handle, described elsewhere as No. 2 carrying case. No. 1 carrying case in place of No. 2, \$4.50 additional.

PRICE, Monarch single lantern with *either* short distance, medium or long focus special objective lens, double slide carrier, a choice of electric, calcium, acetylene, special incandescent globe or oil light and canvas covered carrying case.....\$ 24.00
This is known as "Monarch A" outfit.

PRICE, Monarch double dissolving stereopticon with two special lenses, (either short distance, medium or long focus), two double dissolving slide carriers, two burners, either electric, calcium or acetylene and a canvas covered carrying case.....\$ 50.00
This is known as "Monarch B" outfit.

When ordering one of these lanterns or outfits do not forget to state the *kind* of light and *size* of objective lens wanted.

The Edison moving picture machine or the optigraph can be attached to either the single or double dissolving Monarch lantern same as with the "Leader" lantern, shown in another part of the catalog. Should moving picture attachment be desired add to the price quoted \$50.00 for the Edison machine and \$35.00 for the Optigraph.

REMARKS.

When ordering electric lamp or burner a rheostat or resistance coil is *not* included. To complete the outfit would require rheostat, fuse block, switch and 10 feet of flexible cable. An order for acetylene burner does *not* include generator. When using a weak light,

use a short distance lens; for calcium or electric light, use medium or long focus lens. If a higher grade of objective lens is wanted, in place of a special lens, deduct \$4.50 for the single lantern or \$9.00 for the double lantern, then add price of the other lenses as quoted in catalog.

ADDITIONS TO THE MONARCH OUTFIT.

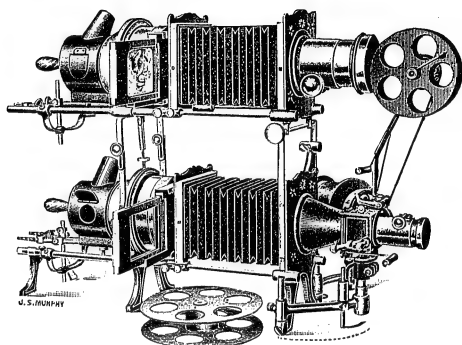
Special objective lens (either short distance, medium or long focus.....)	\$4.50
Calcium light dissolving key, low pressure.....	9.00
Electric dissolver.....	4.00
Acetylene dissolving key.....	4.50
Acetylene generator.....	6.00
Standard rheostat.....	4.00
Electric switch.....	.40
Fuse Block.....	.25
Fuse wire per foot.....	.10
Electric cable per foot.....	.08
Rubber tubing.....	.10

To complete the outfit when electricity is used with dissolving lantern it will be necessary to add to the list given two rheostats, two switches, one fuse block, a few feet of fuse wire, 20 feet of electric cable, an electric dissolver and a few carbons for electric lamp.

For calcium light add a dissolving key, a can of limes and 20 feet of rubber tubing. Two tanks of gas or portable gas making outfit must be used to produce the calcium light.

We always have in stock second-hand lanterns, burners and rheostats, and point with pride to the fact that they are not of our make. These goods have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own goods.

For Index to LANTERNS, etc., see index at front of Catalogue.
For Index to SLIDES see index at back of Catalogue.



"New Century" Stereopticon.
(FOR CALCIUM LIGHT)

The above cut shows the stereopticon arranged for calcium light with moving picture attachment swung in position. This method of changing from moving pictures to stereopticon is new, and the simplest and quickest change on the market. See description, "Quick Change," page 30.

"NEW CENTURY" FOR CALCIUM LIGHT.—As its name implies, it is the latest improved stereopticon, and has several improvements possessed by no other lantern. The body and frame is made of aluminum and telescoping nickel plated brass rods. We have dispensed with the bulky lamp house and everything not necessary to the construction of a high grade lantern. It is light, rigid and compact. A new device is provided by which the dissolving fields are quickly and accurately registered.

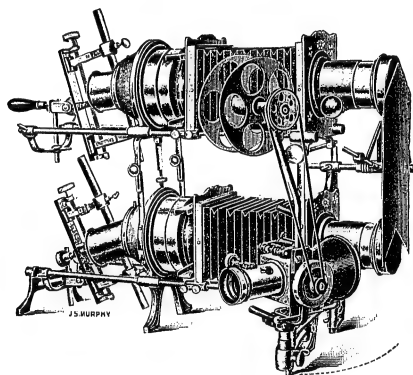
The light shield has a handle and can be as easily removed and replaced as a door to a lamp house can be opened and closed. The lime jets have gear for raising, lowering and turning the limes. Condensing lenses are $4\frac{1}{2}$ inches in diameter, of the best quality, and can readily be removed for cleaning. Projecting lenses are the genuine Bausch & Lomb (their name is on the lenses). Carrying case is leather finished, nickel plated trimmings, lock and key, and is lined with dark colored cotton flannel.

Price Single Lantern with mechanical lime jet, rubber connecting hose, double slide carrier, an elegant carrying case, and $\frac{1}{4}$ size objective lens.....\$ 45.00
With $\frac{1}{2}$ size objective lens..... 52.00

For moving picture machine, as shown in cut, add \$35.00.

Price Dissolving Stereopticon with lime jets, connecting hose, two slide carriers, carrying case, dissolver, and $\frac{1}{4}$ size objective lenses.....\$ 98.00
With $\frac{1}{2}$ size objective lenses..... 112.00

Price Dissolving Stereopticon, complete, with carrying case, $\frac{1}{2}$ size lenses and moving picture machine, as shown in cut..... 147.00



"New Century" Stereopticon.
(FOR ELECTRIC LIGHT.)

The above cut shows Stereopticon arranged for electricity, with electric dissolver and the moving picture attachment swung out of position. The light shield on the electric lamps is on friction pivot and can be tilted at any angle desired, *independent of the lamp*. The shield is thoroughly insulated and so constructed that the *carbons* can be tilted at the proper angle for alternating current (see cut of electric lamp with carbons set for alternating current, page 15).

ELECTRIC DISSOLVER.—Much time and study has been given to perfecting an electric dissolver that would be simple in construction and produce the best dissolving effects.

After much experimenting we have succeeded in obtaining the *best* and *simplest* electric dissolver on the market. To obtain dissolving effect with electricity requires a different method than that employed for calcium light (see under dissolving effects). For general description of this stereopticon see "New Century" Stereopticon for calcium light.

Price Single Lantern, with electric lamp, rheostat switch, connecting wire, $\frac{1}{4}$ size objective lens, and carrying case.....\$ 48.00
With $\frac{1}{2}$ size lens..... 55.00

For moving pictures, as shown in cut, add \$35.00.

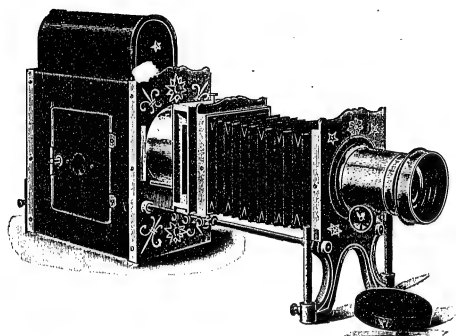
Price Dissolving Stereopticon, as shown in cut, with lamps, switches, wire rheostat, dissolving shutter, $\frac{1}{4}$ size lenses, and carrying case.....\$105.00
With $\frac{1}{2}$ size objective lenses..... 120.00

Quick Change

FROM STEREOPTICON TO MOVING PICTURE AND VICE VERSA.

It is desirable to have little delay as possible between these changes, and to accomplish this, several methods have been adopted. The one shown on "New Century" Stereopticon is *new*, and is the simplest, quickest and the best. The stereopticon and the moving picture machine are each on a swinging arm. These arms are joined together by a connecting rod, so that as one swings *out* of position the other swings *in* position. The change from moving picture to stereopticon or from stereopticon to moving picture is *done* instantly and by *one* movement. No adjusting or re-focusing necessary. The change is complete and accurate.

THE "LEADER"



THIS LANTERN HAS MANY IMPROVEMENTS POSSESSED BY NO OTHER.

If you are contemplating the purchase of a lantern, do not buy until you carefully read what we say regarding the "Leader".

OBJECTIVE LENS.

An "adapter" is supplied with each machine by which either a large or small lens can be quickly attached. The objective lens is provided with rack and pinion for accurate focusing.

CONDENSING LENSES.

Condensing lenses are two in number, plano-convex, $\frac{4}{8}$ -inches in diameter and are made of the best quality of French crystal glass. The lens cell (or mounting) is made of spun brass, nickel plated, highly polished and thoroughly ventilated. It is so constructed that the mounting with lenses can be instantly removed for shipping or taken apart for cleaning.

VENTILATED AIR CHAMBER.

The lens holder is so constructed that a free circulation of air is obtained between the condensing lenses. The "Lens Cell" is placed just outside of the lamp house. Between the condensing lenses and light there is a **ventilated air chamber** which allows circulation of cold air between the lenses and the light. Free circulation of air on both sides of each condensing lens is thus obtained. This is a **very valuable improvement** and is found in no other lantern.

LAMP HOUSE.

Lamp House is made of aluminum and the finest quality of thin rolled steel, especially made for this class of work. Aluminum and gold are the only two metals that will not oxidize by exposure to the air. Being light and strong and free from tarnish, it is an ideal metal for the stereopticon. The lamp house is large and roomy, thoroughly ventilated and is therefore adapted for using any kind of light. All the parts are screwed or riveted together thus making it rigid and strong. **Beware of a small lamp house**, especially for electric light. It is not only very inconvenient to operate, but as only short carbons can be used, you are compelled to change them often. In purchasing a stereopticon see that the bellows is of good size and that the lamp house is much larger than the bellows.

QUICK ADJUSTMENT.

By a new device for support, we obtain double the adjustment for the light found on any other lantern. Two adjusting posts in front and two in the rear with set screws, permit of quick and accurate tilting of the lantern to any desired angle, to locate the light from any point on the proper position on the curtain. To obtain this result with other lanterns, it is necessary to "prop up" (as the case may require) either the front or the back end of the lantern and then the lantern is neither level nor steady. With our device you secure quick and accurate adjustment and your lantern is both true and firm. The sliding rods and folding bellows admit quick adjustment of the projecting lens, for both the different size lenses, and the varying distance from the curtain.

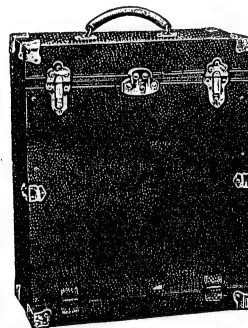
SLIDE CARRIER.

When using the ordinary unmounted glass slide, it is necessary to use a **slide carrier**, which remains stationary in the lantern, while the slides are being changed. As the least shake or jar is magnified on the

screen, it is essential that the slide carrier remain firmly in position. The usual means provided to accomplish this is by using a spring. This serves the purpose while the spring is new, but when it becomes weak it is of little value. In the "Leader" the slide carrier is securely held in position by a **thumb screw** which is far superior to the old style spring. The **thumb screw** will never wear out; it not only holds the slide carrier more firmly than the spring, but the carrier can more easily be removed or placed in position.

WEIGHT AND SIZE.

Weight of lantern, without lenses is about 8 pounds. Size when packed ready for shipment, 10½-inches high, 7-inches wide and 17-inches long. The top or extension part of lamp house can be quickly removed and with the projection lens, packed inside of the main part of the lamp house. No other lantern of the size is so compact for shipment or so light in weight.



CARRYING CASE No. 1.

A special case is made for carrying the stereopticon with a separate apartment for stereopticon slides or the Optigraph moving picture machine. The case is leather finished with nickel plated trimmings and lined with dark colored cotton flannel. It is also furnished with a lock

and key. This is not only a fine looking case, but the workmanship and material is of the best quality.

Style A for single lantern or with Optigraph, as above,	\$6.00.
Style B for double dissolving lantern, <i>only</i>	6.50.
Style C for double dissolving lantern with Optigraph,	8.00.

CARRYING CASE No. 2.

This is a canvas covered case provided with leather trimmings, straps and handle. The case is large enough for the stereopticon and the Optigraph moving picture machine. Should the latter not be used, the extra space will be found very convenient for carrying stereopticon slides. Size of case (outside measure) 8x12x24. Weight about 5 pounds. Price \$2.00 each. For Double Lantern or Double Lantern and Optigraph, the above style of case is furnished for \$3.50.

We can also furnish a wood carrying case to those who prefer it; but a canvas covered case with leather trimmings is very much better. A wood carrying case, even with the best finish, has the appearance of a wooden box. A box is all right in which to ship goods; but when carried in the hand as a traveling case it looks out of place.

POINTS OF SUPERIORITY.

The "Leader" has many improvements or points of advantage over any other lantern.

Many claim their lantern is "the best lantern made," but do not tell you why. We claim the "Leader" *leads them all* and we will tell you why.

1st—Lighter and stronger, being made of aluminum and sheet steel, and all parts screwed or riveted together making it light and rigid.

2nd—The "adapter" for objective lens, by which either a large or small barrel lens can be quickly attached.

3rd—Ventilated cold air chamber, between the light and condensing lens.

4th—Double adjustment for focusing the light.

5th—Raising or tilting either the front or rear end of the lantern for adjusting the light on the screen.

6th—A set screw, in place of a spring, for holding the slide carrier firmly in position.

7th—The lamp house, both inside and out, is enameled and baked to a hard finish. This not only gives fine finish but prevents rust.

8th—The bellows are made of new material which does not stick, crack nor wear rough like leather. When wiped off with a damp cloth, it always looks bright and new.

9th—Style and appearance. The attractive outline of the "Leader" is shown in the accompanying cuts, and the combination of the engraved aluminum frame, satin finished, and nickel plated trimmings, highly polished, with the dark finish of the lamp house and the rich maroon color of the bellows, give this lantern a style and appearance superior to any other on the market.

PRICE. The "Leader" single lantern with $\frac{1}{4}$ -inch condensing lenses $\frac{1}{4}$ size objective lens, double (quick change) slide carrier and No. 2 carrying case. This is known as "Leader A". Price \$35.00.

The "Leader" single lantern with $\frac{1}{2}$ size objective, $\frac{1}{4}$ -inch condensing lenses, double (quick change) slide carrier, No. 1 carrying case and either Monarch electric lamp or calcium light jet with mechanical lime turner. This is known as "Leader B". Price \$48.00.

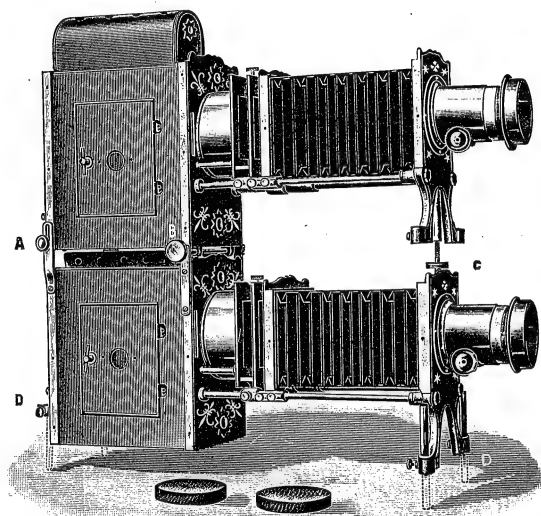
See description of carrying case No. 1 and 2.

"Leader B" (\$48.00) is the "Best," most complete, convenient, high grade lantern ever offered to the public. The objective lens is the Bausch and Lomb, large mounting bearing their name and serial number. With it, two different size pictures can be obtained without changing position of the machine. This practically gives you two lenses in one mounting.

GUARANTEE. We guarantee the "Leader" to be as represented. We guarantee this stereopticon to have more scientific and practical points of value than any other lantern on the market. Send \$5.00 deposit with order as guarantee of good faith and when requested, we will ship the lantern subject to examination before paying the balance. If lantern is not found to be as represented, the deposit will be refunded on its return.

LONG FOCUS LENS.

We can furnish a cheap long focus lens in place of the $\frac{1}{4}$ size lens for \$1.50 more. This lens will make about 10 foot pictures at distance of 40 feet from the curtain. We cannot, however, recommend this lens for good work. A high grade long focus or narrow angle lens cannot be sold so cheap. See catalogue under "Objective Lens".



THE "LEADER" STEREOPTICON.

(See description of single "Leader" Lantern. The Dotted lines and set Screws "D" show how either end of the Lantern may be elevated or "tilted.")

This consists of two "Leader" Lanterns mounted and arranged for dissolving views. All the castings being made of aluminum and all the parts being screwed together make the lantern very light, strong and rigid.

The sliding rods, the spun brass lens mounting, and all the brass trimmings are nickel plated and highly polished. The aluminum is given what is termed the "satin" finish, a new, beautiful, rich finish that will never tarnish and never grow old. The thin rolled sheet steel used in partial construction of the lamp house, has a Russian black finish. The

bellows are of a rich maroon color and the projecting lenses are finished in the natural brass, highly polished and lacquered. This combination of color and finish, the decorating on the aluminum castings and the general appearance of the stereopticon, is not only artistic and pleasing, but gives the impression of lightness, strength and durability. See description of single "Leader" lantern.

The "Leader" Stereopticon (double dissolving lantern) consists of two complete lanterns that, when desired, can be made into two separate lanterns. This cannot be said of all double lanterns, for the top lantern of many makes is not supplied with the necessary supports and adjustments, so it can be used independent of the lower lantern.

An important point in a double lantern is that the top lantern should be firm and rigid. With the Leader dissolving stereopticon the top lantern is supported at either end and in the center. There are two thumb set screws at *each* end of the lantern which, when tightened, bind the two lanterns rigidly together. In other dissolving stereopticons, the top lantern is supported *only* in *two* places—usually the front and center but they are *not* provided with set screws at *both* ends.

REGISTERING THE FIELDS OR SLIDES.

In a double dissolving lantern the fields or pictures from each projecting lens should be the same size and cover the same space on the curtain. A new device of our own is provided by which this is quickly and accurately accomplished.

In order to accurately register the fields there must be a side adjustment as well as a tilting or "up and down" adjustment.

The side adjustment is usually accomplished by moving the slide carriers from side to side and the "up and down" adjustment by tilting the top lantern. The Leader double lantern is not only provided with these adjustments, but with a special side adjusting screw B and "up and down" adjusting screw C. By means of these screws a quick and more accurate register of the field can be obtained, than is possible by the old way. In shipping a double lantern they frequently get sprung or twisted a little so they are not in perfect line. By means of side adjustment screw B this defect can be quickly remedied.

When a lantern is set up the bellows is drawn out far enough to obtain an *approximate* focus, but to obtain an *accurate* focus, the

thumb screw on the objective lens is used. An accurate focus could probably be obtained without using the thumb screw on the objective lens, but it would require much more time and would be very inconvenient. Now the adjusting screws, B and C, on the double leader lantern serve the same purpose and accomplish the same result that the thumb screw does on the objective lens, that is, they give an accurate (and quick) registration of the two fields.

The material used in the construction of the Leader lantern, the high grade workmanship, the style, the finish, convenience of operating and the many points of superiority all combine to make it "The Leader."

PRICE, Leader Dissolving Stereopticon as shown in cut, with $\frac{1}{4}$ size objective lenses, two double slide carriers, and No. 2 Carrying Case.....\$ 60.00

This is known as Double Leader A.

The above does *not* include dissolver or illuminant.

PRICE, Leader Dissolving Stereopticon with two special $\frac{1}{4}$ size objective lenses, calcium light low pressure dissolving key, two monarch Electric lamps or two No. 3 calcium jets with mechanical lime burner, two improved double slide carriers and No. 1 carrying case.....\$ 95.00

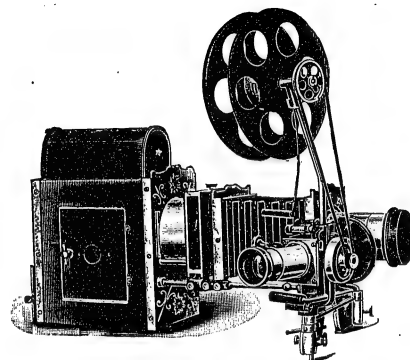
This is known as Double Leader B.

See description of Carrying Case No. 1 and 2.

PRICE, Leader Dissolving Stereopticon with same attachments described in "Double Leader B" *except* that in place of the two "special" $\frac{1}{4}$ size objective lenses, are furnished two large barrel best genuine "Bausch and Lomb" objective lenses....\$115.00

This is known as Double Leader C.

The special $\frac{1}{4}$ size lenses in Double Leader B will give a good picture, however to obtain the best results, we would advise using the genuine $\frac{1}{4}$ size large barrel Bausch and Lomb objective lenses bearing their name and serial number. This lens not only cuts a picture clear and sharp to the edge, but having a much larger barrel gathers more light, and therefore makes a brighter picture. Everything in this outfit is of the best quality. The only suggestion for improvement would be to use a high pressure key in place of the low pressure key.



THE "LEADER" AND OPTIGRAPH

Swung out of position.

This cut shows the Optigraph swung out of position and the Stereopticon lens in position for use. See description "quick change" on page 55.

QUICK CHANGE.

From stereopticon to moving picture machine and vice versa.

It is desirable to have as little delay as possible between these changes, and to accomplish this several methods have been adopted.

The change shown above is the quickest, simplest and most accurate of them all. The stereopticon and moving picture machine are each on a swinging arm. These arms are jointed together by a connecting rod, so that as one swings *out* of position the other swings *in* position. The change from moving picture to stereopticon or from stereopticon to moving picture is done instantly and by *one* movement, no adjusting or re-focusing necessary. The change is complete and accurate and is done instantly. Price, Quick Change Swing Attachment \$5.50

PRICE—"Leader" lantern with No. 1 Optigraph, - - \$54.00.

"Leader" lantern with No. 3 (1900) model Optigraph, 64.00.

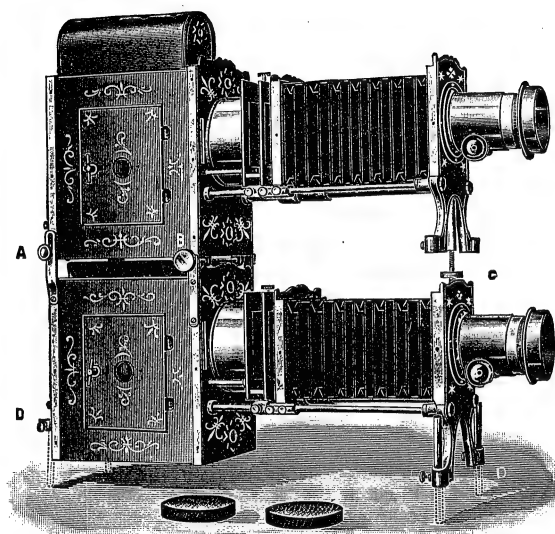
"Leader" (double lantern) with No. 3 Optigraph, - 94.00.

The Optigraph is furnished with a No. 1 lens of medium angle projecting a picture about 10 ft. in diameter at about 40 feet from the screen. If desired, the purchaser when ordering can substitute for the above, a No. 2 lens, projecting 10 ft. picture at about 30 feet from the screen or a No. 3 lens projecting 10 ft. picture at about 65 feet from the screen.

The above prices include the double slide carrier, No. 2 carrying case; and for the stereopticon a $\frac{1}{4}$ size projecting lens or a long focus lens in a $\frac{1}{4}$ size barrel or mounting. Much better results will be obtained by using a high grade $\frac{1}{2}$ size lens in a large barrel or mounting. The $\frac{1}{4}$ size lens makes a picture whose diameter is one-half the distance from the lantern to the screen, while the lens on the Optigraph makes a picture whose diameter is only one-fifth the above distance. The $\frac{1}{2}$ size lens brings the two pictures more nearly to the same size and the effect is much more pleasing. With this lens two different size pictures can be made which will be found very convenient for use in different size rooms. This is not only an advantage, but you will also get a much brighter, sharper and clearer picture.

If this lens with large mounting is preferred to the lens with a small mounting, add \$10.00 to the price of each single lantern as quoted above, or \$20.00 to the Double Dissolving lantern.

The lens is one of the most important parts of a lantern and the additional investment of \$10.00 for the above combined machine will be found a most profitable one. Your stereopticon will then give as fine pictures as it is possible to obtain with any high priced imported lantern.



LEADER LANTERN SPECIAL.

This is without question the best, most artistic and beautiful lantern made. The finest material and best workmanship is used in its construction.

The entire lamp house is made of aluminum and hand engraved. The main part or body has soft satin finish, while the engraving is highly polished. Gold and aluminum are the only metals that will not

tarnish, therefore this lantern will always retain its brilliancy. The body of lantern is set with the finest imported cut glass jewels, sapphires, rubies, emeralds and opals. When there is a light in the lantern, the brilliancy of these jewels gives a most pleasing effect. The "Leader Special" is not only the most beautiful lantern made but will give the best results that is possible to obtain with any lantern. Everybody will admire it and everybody will praise the high class work it does.

If you want something that will be the envy of your competitor, something that will ever be a source of satisfaction and something that will be a profitable investment, then buy a "Leader Special."

"Judicious advertising means success" and the "Leader Special" will be found a constant, faithful, living advertisement.

PRICE, Leader Special Single Lantern with $\frac{1}{2}$ size large mounting best grade Bausch & Lomb objective lens, $4\frac{1}{2}$ inch condensing lenses, double slide carrier, either monarch electric lamp or No. 3 calcium light burner and No. 1 carrying case **\$ 95.00**
This is known as "Leader C Special".

PRICE, Leader Special Dissolving Stereopticon with two $\frac{1}{2}$ size large mounting best grade Bausch & Lomb objective lenses, $4\frac{1}{2}$ inch condensing lenses, two improved double dissolving slide carriers, choice of two monarch electric lamps or two No. 3 calcium burners, choice of low pressure dissolving key or electric dissolver and No. 1 carrying case.....**\$195.00**
This is known as "Leader D Special".

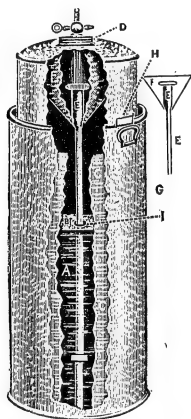
When ordering specify Leader *Special* otherwise the regular Leader will be sent. When ordering electric lamp or burner, rheostat or resistance coil is *not* included. To complete the outfit would require rheostat, fuse block, switch and 10 feet of flexible cable. For general description of Leader Lantern see previous pages.

Acetylene Gas.

Acetylene gas for many years was known only as a laboratory curiosity, but in 1893 a method was discovered of manufacturing the carbide in quantities for commercial use. The gas is made by simply immersing calcic carbide in water. This chemical (usually called "carbide") is produced by fusing together in an electric furnace about 40 per cent finely ground coke and 60 per cent unslacked lime. This requires an intense heat, which can only be obtained by an electric furnace. In appearance it resembles lime stone and is just as safe to handle. The same caution applies to its care as does to unslacked lime, that is *keep it dry*. If a piece of calcic carbide be heated till it is red hot, it will *not* give off its gas or do it any injury; but place it in water and it immediately begins to liberate acetylene gas. In liberating gas it also liberates great deal of heat. Carbide as found on the market is usually in small pieces and the size used with both the Ideal and Perfection Generator is $\frac{1}{4} \times 1-12$. Each pound of carbide will produce from $4\frac{1}{2}$ to 5 cubic feet of acetylene gas. Two pounds of carbide will give sufficient gas for two hours use with the best quadruple burner. All acetylene tips are constructed on principle of a Bunson burner, that is, air is mixed with the gas before reaching the point of combustion. Every tip has two or more holes to admit air, which is mixed with the gas before burning. When used with a good tip, acetylene burns with a pure white light and without smoke or odor. In brilliancy it is about twelve times that of ordinary illuminating gas. Although it will not compare with calcium or electric light it will give a good ten foot stereopticon picture.

Explosions reported from acetylene gas are usually from using liquid acetylene or where the gas is confined under extremely high pressure. There is no more danger in the use of acetylene for stereopticon, than there is in using the ordinary illuminating gas. All accidents that have occurred with acetylene would have occurred with ordinary illuminating gas under the same circumstances.

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes—have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.



The Ideal Acetylene Generator.

All authorities on the manufacture and use of acetylene agree that the best and scientific method of obtaining the gas is to drop small quantities of carbide in a comparatively large volume of water. The Ideal Acetylene Generator is constructed on this principle and automatically drops the carbide in the water as required.

IMPROVED METHOD

This method of dropping the carbide in water, possesses many advantages over the old method of immersing the carbide in water while contained in a wire basket. Generating acetylene gas develops great heat and it is desirable to keep the carbide and water cool as possible. When the carbide is dropped in the water it falls to the bottom, so the gas as liberated, bubbles up through *all* the water.

But when the carbide is used with a *wire basket* only the surface

of the water comes in contact with the carbide. The top part of the water will soon become steaming (almost boiling) hot while the lower part is comparatively cool. To bring a large amount of carbide in contact with a comparatively small amount of water makes the carbide very hot. This not only produces a hot gas but also forms in the gas a tar-like impurity which lowers the brilliancy and clogs the small openings in the tips of burner. If a basket of carbide is lowered into the water, it becomes moist and continues to make gas even after it is removed from the water. There is also a waste of carbide from what is left in the basket. When using the Ideal Acetylene Generator where small amount of carbide is automatically dropped into a large volume of water, none of these difficulties arise.

With this generator the unused carbide is kept perfectly dry and the charged generator will stand for days without making or losing any gas. Sufficient carbide can be put in the hopper to run a four jet burner two and half or three hours. As the carbide in the hopper is always dry and clean, whatever is left can be poured back in the can with the rest of the carbide. Cost of gas is about ten cents per hour. Saving from carbide alone will soon pay the difference between this and an old style generator.

KEEPS GAS COOL AND DRY.

With the Ideal Generator, the gas not only passes through the water and is washed, but is further purified and dried by being *filtered through dry carbide*. This gives a cool gas, a dry gas and a pure gas. The brilliancy of the light depends largely upon the quality of the gas and the scientific method of purifying gas is to wash it and then pass it through a vessel filled with small pieces of dry lime. As carbide is made from lime it is equally as good for a dryer and purifier as plain unslacked lime which is used by all chemists. The Ideal Generator is the only generator that *washes* and *filters* the gas. Size of generator 9x24 inches, weight about 14 pounds.

NO DANGER.

It is impossible to explode the Ideal Generator as the gas is not confined under pressure. The generator is automatic in its action, making the gas only as it is needed and therefore only small amount of gas accumulates in the gas chamber at one time.

SMALL SIZE CARBIDE.

GENERATOR OUTFIT.

GUARANTEE.

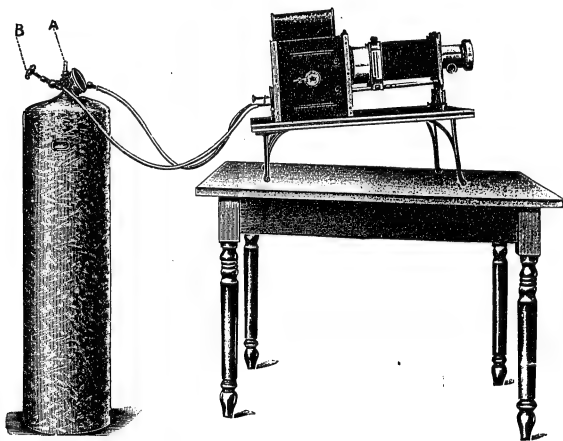
PRICE,	Ideal Generator.....	\$ 8.00
	Generator Outfit.....	10.00
	" " Burner and Hose.....	15.00
	100 pound Can Carbide ($\frac{1}{4}$ x 1-12 inch).....	5.00
10	" " " " " "	1.00

The Perfection Acetylene Generator.

MAKING ACETYLENE GAS

This acetylene outfit is constructed on an entirely new principle and is by far superior to any acetylene outfit made for the stereopticon or magic lantern. "P" is generator and wash bottle and "B" is the storage tank. No heat is required for making the gas. The carbide is gradually brought in contact with the water, liberating the acetylene gas, which is stored by its own pressure in the tank. The process is simple and in a few minutes sufficient gas

can be made for several entertainments. The gas is made *before* the entertainment begins, so all you have to do is to turn on the gas and light it.



THE PERFECTION ACETYLENE GENERATOR ATTACHED TO STEREOPTICON.

IS IT DANGEROUS?

Some people have an idea that the use of carbide gas is dangerous. On this question we refer you to the *Scientific American*, *Acetylene Journal*, or any other work of authority. They will all tell you there is no more danger in using carbide gas than there is in ordinary house or illuminating gas, and some even claim, for general use, there is less danger. The generator is so constructed and the amount of carbide is so small that, practically, there is no danger whatever in making the gas. As a safeguard against danger from an accident while making gas,

a safety valve is provided. It is *very seldom* an excessive pressure is obtained or an accident occurs; but in case of an emergency the safety valve will relieve the excessive pressure and no harm will be done.

OBJECTIONS TO THE OLD STYLE ACETYLENE OUTFITS.

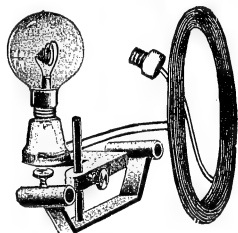
In all other acetylene outfits the gas is made as it is used and is kept in the tank by what is termed a "water seal." When full pressure is obtained (or the tank stands unused for awhile) the gas will bubble out through the water, escaping in the air. This is not only disagreeable but unhealthy and dangerous. All the gas or carbide left in the generator *after* the entertainment cannot be saved for future use and is therefore a loss. Another serious objection is that water frequently gathers in the tube causing the light to constantly flicker.

ADVANTAGES OF THE PERFECTION GENERATOR.

In the "Perfection" acetylene gas generator there is no loss of carbide or gas. The gas stored in the tank can be shipped and used at any future time. There is no danger of gas escaping in the air. There being no water in the tank it is perfectly clean and can be used on a carpeted floor. The gas being free from steam or moisture, no water can accumulate in the tubes. The gas in the tank is always dry and under constant pressure; the flow of which is regulated by a needle valve. This gas gives a steady, bright light and for dissolving with a double lantern, it is far superior to any other acetylene gas making outfit made. Those who purchase the "Perfection" acetylene generator, can any time in the future, add the "Ozo" gas making part of the "Ozo-Carbi" outfit (described on page 86 of our catalogue). This will make the "Ozo-Carbi" outfit complete, which gives a light brighter than calcium and more simple than electricity. Expense of the "ozo" part of the outfit will be \$40.00. Only few minutes is required to make the gas and the process will be found very simple. Full directions sent with each outfit.

Price, Perfection Generator Outfits complete.....	\$35.00
Carbide, 10-lb. can.....	1.00
" 100-lb. can.....	5.00

The outfit complete consists of generator and connections, tank and valves and 5-lb. can Carbide for making gas. All are packed in special made shipping case and can be checked as baggage.



Special Incandescent Electric Lamp.

This is a special incandescent electric lamp for use with a stereopticon. The carbon-filament is made spiral shape so as to concentrate the light. It is better and more convenient than acetylene or gas mantle and will give a very good stereopticon picture 10 feet square. The light, however, is not strong enough for moving pictures, which require either electric-arc, or lime (oxy-hydrogen) light. With the special incandescent lamp is furnished a connecting plug, twenty feet of electric lamp cord, base and support with set screw for attaching to the post in lamp house. The sliding saddle and post shown in cut is not included as part of the outfit. No rheostat is required, except where two lanterns are used and dissolving effect is desired (see dissolving rheostat). With the 50 candle power lamp the light is turned on and off with the socket key, same as an ordinary incandescent bulb; but with the 100 candle power lamp it should be turned on and off by a small switch at the machine. For home use, secret societies and small halls, this light will be found very convenient. We would advise using the 100 candle power lamp.

PRICE, Special 100 candle power Incandescent	
Electric Lamp with base and support,	
twenty feet of wire and attachment plug....	\$ 5.00
Same with 50 candle power in place of 100	
candle power lamp.....	4.00
Special 100 candle power Incandescent Lamp	3.00
50 " " " " " "	2.00
Small switch for 100 candle power lamp.....	.50

When ordering, be sure to state voltage of the current, also whether alternating or direct and if Edison, Thompson-Houston or Westinghouse attaching plug is wanted.

ARNOLD'S Improved Calcium Light Outfit

THE ONLY PORTABLE CALCIUM LIGHT OUTFIT CONSTRUCTED
ON PRACTICAL AND SCIENTIFIC PRINCIPLES

CALCIUM LIGHT.

HOW MADE.

Calcium or lime light is made by heating a piece of lime to white heat by burning the two gases, oxygen and hydrogen. These must be kept in separate cylinders or tanks and mixed in the burner when used.

Making your gas with this outfit the expense for each entertainment will be about 35 cents. To buy gas and pay express charges both ways the expense will be from \$1.50 to \$2.00 for each entertainment. The saving in express charges alone will pay cost of an outfit in a very short time. Besides it avoids serious losses often accruing from delay in filling orders, misconnections and delays in transit. This is a very important item and one that is liable to occur at any time.

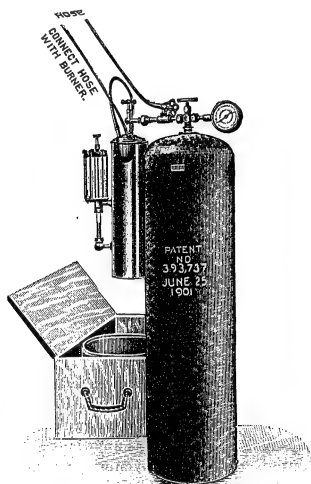
You can always make your own gas anywhere. In half an hour you can make enough to last you for an evening performance of two hours or more.

Where electricity cannot be obtained, where they insist on charging exorbitant pay for same, or where current fails (which is very often the case) the change can be made and you are always ready and independent.

GAS BAGS. From a stand point of convenience and economy, various methods and devices have been tried to obtain a Portable Calcium Gas Making Outfit. Among the most popular of these has been the "Gas Bag" Outfit.

The gas seems to rot the bags, and they soon get to leaking and are rendered useless. You can place no dependence on a gas bag. It is likely to get punctured or spring a leak at any time, and this unfortunate circumstance frequently occurs just before or during an entertainment. As gas cannot be shipped in a bag, what is left after an entertainment is a total loss.

A TANK can always be depended upon. Enough gas can be made at one time for several entertainments. There is no waste of gas, and all this expense and annoyance is avoided.



Small Tank Calcium Outfit.

Consists of the oxygen gas making outfit with small tank, the improved saturator and all necessary appliances and connections. This tank is 10x36 inches in size, is tested to 450 pounds hydraulic pressure and has no seams or rivet heads, thus preventing the usual cause of leakage. It is made by new process, drawn from a solid piece of steel and is galvanized inside and outside after the tank is made. This insures the tank against leakage and prevents action of oxygen or moisture from eating or rusting the tank. The tank is light and strong, weighing about 45 pounds, and holds sufficient gas for about two hours use.

The outfit consists of one box and one tank, weighs about 135 pounds and can be checked as baggage.

PRICE, Arnold's Calcium Light Outfit, No. 1...\$40.00

the gas is made it passes through an "electro-galvanic modifier." The chemicals used will not explode, burn or decrease in value by handling and shipping. In appearance they are dark red coarse powder, and upon application of heat gradually liberate the several different gases. The "ozo" gas is colorless, has but little odor, is not combustible and is no more dangerous to use than compressed air.

The method of making the gas is similar to the one generally used in making oxygen, but is simpler, inasmuch as *no* wash bottle is required. In half an hour sufficient gas (of both kinds) can be made for several hours' use.

BETTER THAN ELECTRIC LIGHT.

For general use on the road, the "ozo-carbi" light is far superior to electric light. The best electric light for stereopticon is obtained from direct current of 110 voltage, but unfortunately for the exhibitor, this current is seldom found. We do not claim this light to be stronger than an arc light that can be obtained from a direct current of this voltage; but we do claim the light to be superior to that obtained from low voltage *alternating* currents, such as are usually met with on the road.

An arc light from an alternating current is very noisy and unsteady and requires much time and attention to keep it burning.

The "ozo carbi" light is perfectly noiseless and steady and requires very little time or attention to keep a bright, steady light.

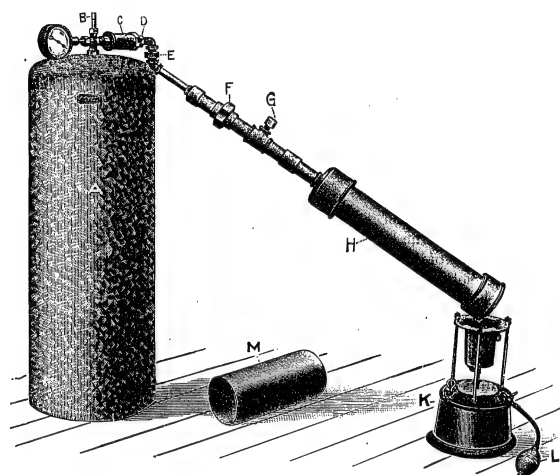
If you depend on electricity you will frequently be obliged to hire an electrician and occasionally will be charged an exorbitant price for the current used. Figuratively speaking, with the "ozo carbi" light, you furnish your own electricity and are your own electrician. *With this new light you will succeed where others fail.*

A GOOD LIGHT MEANS SUCCESS.

A good light to the exhibitor means *success* and a poor light means failure. Moving pictures require a much stronger light than a stereopticon slide. The latter is made of glass and remains stationary, while the former is made of celluloid and moves rapidly before the light. A picture should be sharp and distinct, and unless a bright, strong light is used, a moving picture will be dim.

The public are quick to appreciate a good picture and are as quick to condemn a poor picture. A bright, steady light means a good picture—a pleased audience—a full house and a fat purse.

The purchase of an "ozo-carbi" light will be the most profitable investment you ever made.



MAKING THE "OZO" GAS.

The above cut shows the outfit connected with the retort when making the "ozo" gas. M is hood for covering retort to retain heat when using furnace or heater K. C is the galvanic modifier through which the gas passes before entering tank A. G is safety valve that in case of emergency prevents any possibility of an explosion.

The tank is made by new process, drawn from a solid piece of steel and is galvanized inside and outside *after* the tank is made. This insures the tank against leakage and prevents action of gas or water from eating or rusting the iron. This tank is tested to 450 pounds hydraulic pressure and has no seams nor rivet heads, thus preventing the usual cause of leakage.

Galvanizing a tank inside *after it is made*, is something new and greatly increases the life and value of the tank.

The tank weighs about 50 pounds and will hold sufficient gas

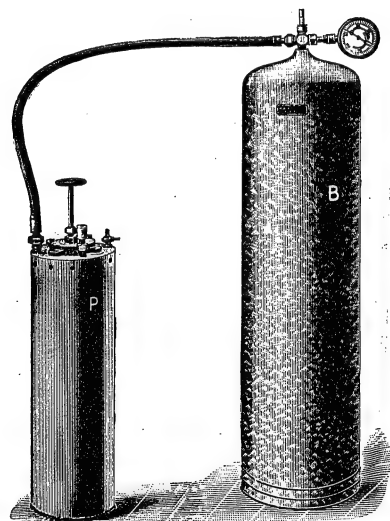
for three or four hours. All brass fittings, valves and connections are polished and nickel-plated.

The "ozo" gas is very easily made. The mixed chemicals are placed in retort H, heat is applied, and as the "ozo" gas is liberated it passes through the galvanic modifier C and is stored in the tank.

FURNACE OR HEATER K is not included in outfit.

Any other method may be used to heat the retort; but if the furnace is used, much better results will be obtained by covering the retort with a hood to confine the heat.

Price of furnace, with hood, - - - - - \$5.00 extra



MAKING THE CARBIDE GAS.

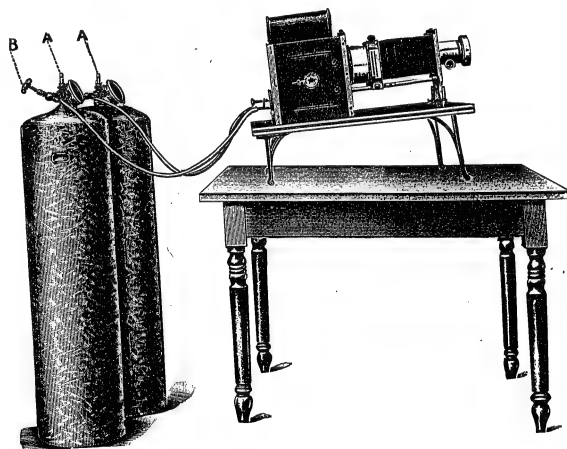
This cut shows the outfit as connected when making the carbide or

acetylene gas. The carbide generator is also provided with a safety valve, that renders the manufacture of the gas perfectly safe.

The tank is light and strong, weighing about 45 pounds, and holds sufficient gas for three or four hours. It is fully described elsewhere.

Before an entertainment a connection with a support three feet high and acetylene jet can be attached to the tank so that the operator at the close of the entertainment can light the room temporarily if desired. This attachment will frequently prove very serviceable, enabling the operator to instantly control the lighting of the room, or any other place where illumination is wanted. The jet and standard will be furnished at the slight additional cost of \$1.50.

No heat is required to make the carbide gas and by its own expansion it is stored in the tank. The "Duplex" generator is a combined generator and wash bottle. The process is very simple and in a few minutes sufficient gas for several entertainments can be made.



"OZO-CARBI" LIGHT IN USE.

This cut shows the "OZO-carbi" gas outfit as it appears when connected with a stereopticon.

A is stem of tank valve that is operated by a cylinder wrench furnished with the outfit. B is a regulating valve that is operated by the hand and is to be removed when the tank is packed for shipping. Each tank is provided with a gauge as well as a regulating valve. The gauges indicate at all times the amount of gas in each tank, and the regulating valves give the operator perfect control of the gas and insures an even, steady flow to the burner.

IS IT DANGEROUS?

There is no more danger in using a tank of carbide gas and a tank of "OZO" gas, than there is in using a tank of hydrogen and oxygen.

Some people have an idea that the use of carbide gas is dangerous. On this question we refer you to the *Scientific American*, *Acetylene Journal*, or any other work of authority. They will all tell you there is no more danger in using carbide gas than there is in ordinary house or illuminating gas, and some even claim, for general use, there is less danger. The generator is so constructed and the amount of carbide is so small that, practically, there is no danger whatever in making the gas. As a safeguard against danger from an accident while making gas, a safety valve is provided. It is *very seldom* an excessive pressure is obtained or an accident occurs; but in case of an emergency the safety valve will relieve the excessive pressure and no harm will be done. The generator for making the carbide gas and the retort for making the "OZO" gas are both provided with a safety valve.

WEIGHT AND SHIPPING CASE.

The outfit when ready for shipping consists of two tanks and one shipping case. The shipping case contains the carbide generator, the "OZO" gas making outfit and two cans for chemicals and carbide.

Total weight of complete outfit is about 175 pounds, and can be checked as baggage. With each outfit is sent complete printed instructions, which will be found very simple.

Price, Outfit complete for both gases,	\$75 00
Chemicals for "OZO" gases, per lb.,	15
Carbide for acetylene gas, 10 lb. can,	1 00
" " " " " " " " " "	5 00

It is always advisable to have some chemicals shipped with the outfit.

For every hour's use it will require about $\frac{1}{4}$ lb. carbide for the

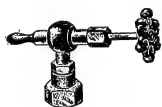
acetylene gas and 1 lb. chemicals for the "ozo" gas. The price of chemicals for making the "ozo" gas is so low that no discount is made for larger quantity. The carbide for making the acetylene gas can be purchased in almost any city or town.

GUARANTEE.

This light is something entirely new and we guarantee it to be just as represented—superior to anything on the market—more simple to operate, brighter and stronger—more safe to use than any gas making tank outfit ever made. We will forfeit \$100 to anyone who can prove that this is not the safest portable calcium tank outfit on the market. We will also forfeit \$100 to anyone who can explode one of these outfits when directions are followed. The most enthusiastic advocate of the "ozo-carbi" light will be the exhibitor who has had experience with calcium and electric light. It is such a relief after using an unreliable, dim, or "wheezy" light, that a trial of the "ozo-carbi" light will always gain for it a most enthusiastic friend and advocate.

To introduce this light to the exhibitor, we will take your outfit in exchange as part payment on a new one.

REGULATING VALVE.



The main part of this valve is made from one solid piece of brass and the needle pointed stem of the best steel. The valve is nickel plated and polished and provided with fine adjustment for regulating the flow of gas.

A regulating valve will not only save the consumption of gas; but will also give a more steady and brighter light.

By using a regulating valve the light can be "set" before the entertainment begins and thereby save the delay and annoyance of adjusting the light after the audience is assembled.

To "set the light" open tank valve *freely* and adjust the flow of gas by the regulating valve. To turn off the light, close the tank valve and leave the regulating valve *set*.

Price, each.....	\$2.50
" per pair.....	4.50

Portable Gas Outfits.

Compare the Different Kinds.

There are a number of different styles of portable calcium gas making outfits on the market and they all have the same object in view—namely that of *saving the exhibitor money*.

Gas Bags.

This was the first and original portable outfit. The oxygen and hydrogen were both made and stored in the gas bags before the entertainment began. The bags being made of rubber are not durable and this style of outfit at present is not in general use.

Cost per hour for this light is about 35 cents.

Tank and Saturator.

This style of outfit has become very popular during the last few years. The oxygen is made and stored in the tank before the entertainment begins. The hydrogen is automatically made as used from gasoline or ether, by what is termed a "saturator." *Beware of a small saturator.*

The saturator that will cause the least trouble is the improved No. 3 described in this catalogue.

It is constructed on scientific principles and protected by patents. Compare it with any other saturator on the market and you will readily see its many points of advantage.

When the oxygen is stored in a tank, there is no waste of chemicals or gas—a free steady flow of gas is always obtained and by means of the gauge, you tell at all times just the amount of gas in the tank.

Cost per hour with this light is about 25 cents.

Oxygen Made by Heat as Used.

In this style of outfit no bags or tank are used; but both gases are made automatically as required. The oxygen is made by application of small alcohol lamps to a tube or series of cups filled with oxygen chemicals. This heats the chemicals sufficient to liberate the oxygen gas as required for use. The hydrogen is made by using a saturator. The outfit is light, weighing about 35 pounds and the expense of running is small. Owing to the trouble of making during the entertainment, both the oxygen and hydrogen gases, this style of an outfit has never been very popular.

Cost per hour of light with this outfit is about 30 cents.

Oxylithe and Water.

In this outfit like the preceeding one, neither tank nor gas bags are used, both gases being made while using the light. The oxygen is obtained by bringing in contact with water a chemical called *Oxylithe*. The hydrogen is made by using a saturator.

Although very good results can be obtained with this outfit, still it is not as convenient to operate as where the oxygen is made and stored in a tank. One of the serious objections is the expense of the chemicals (*Oxylithe*) for making the oxygen.

Cost of light with this outfit is about \$1.00 per hour.

Ozo-Carbi Outfit.

THE KING OF PORTABLE LIGHTS.

This outfit requires two tanks. No saturator is used; but both gases are made and stored in the tanks. *No gas is made while using the light.* Everyone familiar with calcium light admits that two tanks of gas is the most reliable, convenient and best method of making calcium light. It is the method used by all the theaters, all the large companies on the road and all the best lecturers and exhibitors. The only way to obtain a constant, reliable, even flow of gas and a steady light is by using two tanks. Cost of light per hour with this outfit is about 20 cents.

Comparison of Gas Outfits.

By comparing the cost and quality of the different portable gas outfits, it will be readily seen that the "ozo-carbi" outfit is much superior to all other outfits. It costs less to run it; it gives a stronger and more steady light and is much more convenient to operate. As moving pictures require a very strong light, the "ozo-carbi" light will be found specially valuable to everyone using a moving picture machine. The one to appreciate this light most is the one who has tried some other gas making outfit.

Experience has taught every successful circus, show or theatrical manager to do *everything* that is possible *before* the entertainment or performance begins, "If you wish to be successful profit by the experience of those who have made a success."

Not only make your own gas but attend to every detail before time for the entertainment and you will succeed while others fail.

ELECTRICITY

AS APPLIED TO THE STEREOPTICON.

Electric arc light is the best artificial light used for projecting purposes. This is not only due to its brilliancy, but radiating from a small point there is no loss of light. An arc light cannot be made from a battery, but must be taken from a current where a dynamo is used. Electric light is rapidly coming into general use and there is little danger in handling it when taken from a regular incandescent current.

Electric currents are of two kinds: alternating and direct (sometimes called continuous current). An arc light from an alternating current makes a deal of noise, while an arc light from a direct current is practically noiseless. A direct current is therefore always preferable. When using electric light for a stereopticon, the carbons should be tilted at an angle to throw the light *forward*, toward the condensing lenses.

With *direct* current, both carbons should stand at an angle of about 25 degrees. The top carbon (when they both feed alike) should be a little larger than the lower one and point of the *lower* carbon should be about one-eighth of an inch further forward than point of the top carbon.

When using direct current, the positive wire should be connected with the *top* carbon, otherwise the light will burn, as it is termed, "up-side-down." You can tell which is the positive wire by allowing the light to burn a few minutes, then throw the switch and look at the carbons while they are still red. The carbon that is the redder and remains hot the longer is connected with the positive wire. If this should be the lower carbon, change the wires at the lamp, so the positive wire will go to the top carbon. The current should reach the lamp *first* and return through the rheostat.

With *alternating* current, both carbons should be of the same size and both soft cored. The carbon holders should have a swivel joint and the carbons tilted so the points of both carbons project *out* at an angle of about 45 degrees. In alternating current both wires are the same, so you cannot burn the light "up-side-down." New carbons should always be pointed before using; but after burning awhile the ends will assume the correct shape and remain so until the carbons are entirely consumed.

DISSOLVING.

DISSOLVING BY ELECTRICITY.—In dissolving by electric light, you cannot gradually turn off one light and on the other as can be done with calcium light. Both electric lights must be kept burning *all* the time, and it requires two electric lamps and *two* rheostats. The dissolver is a mechanical device placed in front of the projecting lenses. The shutter is worked by a lever and as the end of one lens is covered, the end of the other lens is opened. By this means the curtain is never dark. As the picture in one lantern gradually disappears the picture in the other lantern gradually takes its place.

TO CONNECT ELECTRIC LAMP AND RHEOSTAT.

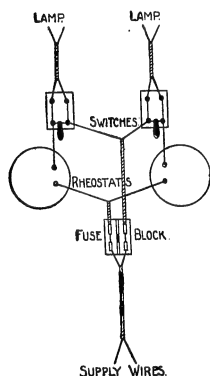


DIAGRAM FOR DISSOLVING STEREOPTICON

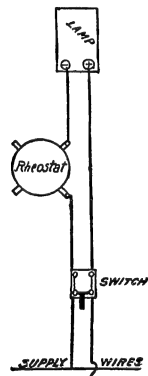


DIAGRAM FOR SINGLE STEREOPTICON

There are several methods of connecting a Double Dissolving Electric Stereopticon; but the above method is considered one of the most convenient. Each light being controlled by a separate switch, the two

lanterns are operated independent of each other. On the top end of each rheostat there are two thumb screws for fastening the wire.

THE FUSE BLOCK near the machine should be provided with a smaller fuse than the one controlling the current supplying the lights of the house. The Fuse Block is used simply as a protection for the house lights in case of an accident at the machine. It is made of porcelain and used to connect the fuse with the supply wire. About 30 or 40 amperes will be required for operating a double dissolving electric lantern and connection should be made at the main switch or on a wire large enough to carry 40 amperes. See that the fuse on main wire will carry at least 50 amperes, and the fuse on your fuse block (near the lantern) 35 or 40 amperes. It would be well to always have with you some extra fuse wire and a number of fuse plugs that will carry 50 or 60 amperes.

FUSE or fuse wire is a composition metal, of a low melting point, similar in appearance to lead. If more current is taken through the wire than is intended it should carry, the fuse will melt and the current will be broken.

The size or amount of current a fuse will carry without melting is indicated by amperes. A combined fuse block and switch will be found more convenient to use than to have a switch and fuseblock separate.

CONNECTING SINGLE STEREOPTICON.—As will be seen by the diagram, one wire goes direct to the lamp and the other wire to the rheostat. The single lantern is much more simple to "connect up" and operate than the double lantern. It is advisable to become familiar with operating a single lantern before undertaking to operate a double dissolving one.

A single lantern will require 15 or 20 amperes of current, No. 12 wire and 25 ampere fuse should be used.

TO MAKE ELECTRIC CONNECTIONS.—1st connect the electric lamp, rheostat and switch as shown in the diagram for single lantern. 2nd see that the switch at the machine is open and the carbons are separated. 3rd connect your flexible cable wire to the supply wire at the switch board. Many houses provide a wall socket, screw plug or a switch, for convenient attachment of a stereopticon. When no such provision is provided, attachment can be made direct to the main switch or on one of the house circuits. Connections with the house wire should always be so made that current to the machine can be supplied while the house is in darkness.

See that the set screws holding the carbons in the lamp and the set screws holding the wire in the switch, rheostat and lamp are all *tight*.

TO START THE LIGHT.—When all the connections are properly made, close the switch and screw the carbons close enough together to start the light. Soon as you see a spark separate the carbons far enough to obtain a bright light. If the carbons are separated too much it will "break the current" and the light will go out. If the carbons are too near together, the arc will be so small that full power of the light will not be obtained. The points of the carbons should be far enough apart to show a little blaze. By the "arc" is meant the light, which is the distance between the points of the two carbons. As the carbons are consumed they must be screwed closer together, otherwise the distance between the carbons will be so great that the current cannot, figuratively speaking, jump from one carbon to the other and the light will go out.

THE RHEOSTAT.

A *rheostat*, or resistance coil, is used to convert an incandescent current into an arc light. Most of rheostats on the market are made for currents of 110 volts. Some are adjustable for any voltage below 110, while others have set connections and can be used *only* on current of 52 or 110 voltage. All our rheostats are adjustable, with sliding contact, and by it the light can be used on any voltage below 110, and the degree of light can be increased or decreased, as desired. When moving contact slide adjustment to increase brightness of the light care should be taken that the rheostat is not "burned out" that is, the wire melted in two).

The larger the wire used in making a rheostat, the greater amount of current will be consumed, and (if the carbons are the right size), a bright light will be obtained. If the current is too strong for the size of the carbons, there will be too much of a blaze at the carbon point and full benefit of the current can not be obtained. The usual rheostat for stereopticon use is for 15 or 20 amperes and $\frac{1}{2}$ inch carbon should be used in the electric lamp. For 25 or 30 amperes use $\frac{3}{4}$ carbons.

WATER RHEOSTAT.

Water can be used as a substitute for a resistance coil and will often be found a great convenience if not a necessity. In case of an emerg-

ency it can be used in place of a regular wire rheostat; but the principal use of a water rheostat is to reduce the voltage of a strong current. Should you carry a rheostat large enough to reduce a 500 volt street car circuit, it would not only be an expensive investment but would also be cumbersome and heavy.

HOW MADE.

Take a tub or barrel that does not leak and fill it nearly full of water. Dissolve in a pail of warm water $\frac{1}{4}$ to $\frac{1}{2}$ pound of washing soda and same amount of salt and add this solution to the water.

Take the ends of the wire that is attached to the rheostat, cut off the insulation (covering) two or three inches, leaving the copper wire bare, and securely fasten each end of the wire to a different piece of metal, that is convenient. A car link or coupling pin will serve the purpose very well. Place both these pieces of metal, attached to the wire, in the water. As the distance between these two pieces of metal is increased or decreased, so will the resistance and strength of the light be increased or decreased. The pieces of metal should be from one to two inches apart. A convenient way is to place one piece of metal with wire attached in bottom of the tub or barrel and hang the other piece of metal over the side directly above the metal in the tub. The piece of metal can be lowered or raised in the water as desired; but care should be used that they do not touch each other. The electricity will act upon the metal, gradually dissolving it.

Another way of regulating the resistance is to suspend both pieces partly emerged in the water from an insulated bar across the top of the tub.

After making a water rheostat a few times it will be found very simple; but to begin with it would be well to experiment with a current of low voltage.

CAUTION—Do not use a leaky tub or barrel—see that the floor around the tub is dry—do not allow the two pieces of metal to touch each other—be sure the switch is open when fixing the rheostat—always have an electrician to assist when connecting a 500 volt circuit.

GENERAL INFORMATION ON ELECTRICITY.

No electric outfit is complete without 50 or 100 feet of wire to convey the current from the main supply wire to the stereopticon. No. 12 lamp cord is large enough for a single lantern and

being a flexible cable will be found more convenient for use on the road than the cheaper electric *line* wire. For double stereopticon No. 8 or 10 wire should be used. If not convenient to obtain this size, use No. 12 lamp cord and double it. If the wire is too small, it not only checks the supply of current, but there is danger of over heating the wire and burning off the insulation.

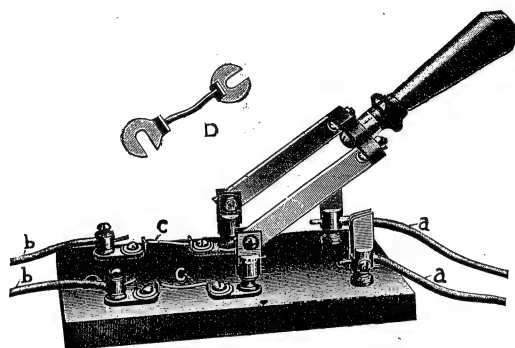
Should you wish to adjust or change the wire or carbons in the electric lamp, *first* throw the current off the lamp by opening the switch. The carbon holders are insulated so there is no danger of a shock by adjusting the light. A shock from an incandescent current of a 110 volts or less, is not sufficient to cause any alarm; but great care should be exercised when using a 500 volt circuit. This current (500 volts) is the usual strength of a street car current and is frequently used for lighting the opera house or hall. Always consult the local electrician when using this current and *never* attempt to use a high tension arc (1500 or 2000 volt) current.

Place your fuse block and switch on the end of the operating table or in some convenient place near the machine. There are holes in the porcelain base for screws to hold it firmly in place. Never allow the ends of the two "live" wires to touch each other or to touch the same piece of metal. If any conductor of electricity should touch *both* sides of the metal part of the switch at the same time, there will be a flash of light from the arc made at the switch. So if the switch should be placed on top of the operating table, see that there are no carbons, tools, or metal near it.

Never look directly at an arc light unless wearing dark colored glasses. There is not only danger of injuring the eyes; but the light will (for the time being) "blind you" so you will not be able to tell when the picture is in sharp focus.

Care should be used in selecting only the best quality of carbons. The ordinary street light carbons have hard spots in them, that will cause the light at times to hiss badly and grow dim.

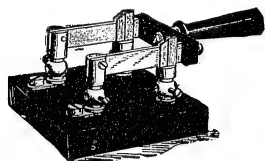
Some electric lamps are provided with a double screw feed, where by for *direct current*, the top carbon is moved twice as fast as the lower carbon. When this lamp is used, both carbons are the same size whether used on direct or alternating current. The single feed lamp is much more simple in construction and more satisfactory to use than the double feed.



ELECTRIC SWITCH AND FUSE.

This cut shows a fuse and switch combined ("fused switch") with the connecting wire attached. Wires "a" are the supply wires that lead from the switch board to the machine. Wires "b" are the wires that lead to the rheostat and electric lamp. "c" are the fuse links or wire that connects the supply wires with those leading to the machine. "D" is an enlarged view of fuse links with copper terminal. If more current is consumed than the fuse is intended to carry, the fuse will be melted in two and your light will go out. Ordinary fuse wire can be used in place of fuse links. When ordering fuse links or fuse wire, always state the amperes wanted. This "fused switch" is much more convenient to use than a separate switch and fuse block. It has a slate base and is one of the best made.

Price, Fused Switch, 25 Amperes,	\$1 75 each.
" " 50 "	2 65 "
Fuse Links 25 to 50 "	50c doz.



ELECTRIC SWITCH.

This is a small switch *without* fuse block. It has porcelain base and is an excellent switch for stereopticon use, when the fuse block is not wanted.

Price, Electric Switch, 25 amperes,	\$	65c each.
" " 50 "	1	00 each.
Fuse Wire 25 "	10c	foot.
" Block	65c	each.

ELECTRIC WIRE.

Every exhibitor using electricity should carry 50 or 100 feet of electric wire in his outfit, to convey the current from switch board to the machine. Flexible cable or lamp cord will be found much more convenient to use, when on the road, than the regular line wire. It consists of many strands of fine copper wire insulated with rubber or okonite. Being thoroughly insulated, it can be laid on the floor or handled without getting a shock. When ordering wire, remember the *larger* the number the *smaller* the wire, that is, No. 12 wire is larger than No. 14.

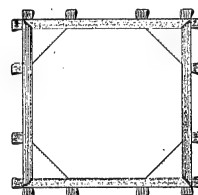
Do not attempt to use a wire too small as there is danger of over heating and melting it off. The ordinary electric lamp cord used on an incandescent bulb is too small to convey the required amount of current for a regular stereopticon light. It might be used and no serious results follow; but it is taking chances and violating the fire insurance law.

To splice an electric wire cut off the insulation leaving the copper wire bare and bright for two or three inches. Twist the two ends of the bare copper wire securely together and wind it with insulating tape.

No. 12 wire should be used for single stereopticon and No. 8 or 10

for double stereopticon. When price is quoted on flexible cable or lamp cord, it is always *double* wire, that is, *two* conductors while price quoted on electric line wire is single wire, only *one* conductor.

Price, No. 12 Flexible Cable or Lamp Cord	8c	per foot.
" 10 " " "	12c	per foot.
Insulating Tape, best quality	80c	per 1/4 lb.



Screens or Curtains.

The screens or curtains are made of the best quality of bleached muslin and are provided with loops or made with a hem for the rope or cord.

Practical experience has proven that a *screen frame* is not only a useless expense, but is bulky and inconvenient for transportation. A convenient way to put up a screen is to screw two screw hooks in the wall or window frame, pass a small rope through the loops of one side of screen, and bring the *ends* of the rope over the screw hooks, securing them to two screw hooks in the floor. To steady the screen attach a cord to the lower corner and also attach ends of this cord to the screw hooks in the floor. Small rope or cord, screw eyes or hooks, can be obtained in any hardware store. A hook, however will be found more convenient than a ring.

Our screens or curtains are made on the improved principles and are the best made screens on the market. The strain, wear and tear of a screen is on the edge and corners and this is the part to "give out" first. To make this part the *strongest*, all of our screens are bound with a strong wide linen tape or webbing and the corners are made double thickness. The loops are made of the same webbing and body of the curtain, is made of the best quality of bleached muslin.

All our screens are made reversible, that is, so made that either side of the curtain can be used for the picture.

Loops for supporting the corners are much superior to the iron or brass rings that are sometimes used. Rings make the screen heavy and more difficult to handle. If the screen gets damp or wet they rust or rot the cloth and must be removed before the curtain is washed. The loops accomplish all the rings do without the objectionable features.

PRICE.

Best muslin, 10 ft. square.....	\$3.50	Best muslin, 18 ft. "	\$10.00
" " 12 " "	6.00	" " 20 " "		12.50
" " 15 " "	7.25	" " 24 " "		15.00

We furnish free with each screen instructions "How to take care of your screen", and a package of a

NEW PREPARATION FOR TREATING A SCREEN.

A picture thrown on a screen consists of lights and shadows; white and black and the varying shades between these extremes. To obtain the best results it is not only important to have a white curtain; but the curtain should not permit the light to pass through it. This "filler" is not a whitewash, calomine or a paint; but a metallic mixture, that whitens the curtain and fills the pores, rendering the curtain impervious to light. Treating your curtain with this preparation will increase the quality of your picture twenty-five per cent., making it sharper and brighter and more distinct.

It is easily and quickly applied. This preparation is put up in five pound packages, with full instructions for using.

One package will keep your curtain in good shape for a year.

Price, per package,.....\$1.00

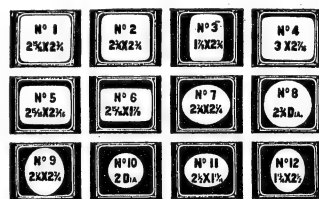
With each curtain purchased from us, as listed in the catalogue we furnish free one package of this filler.

Screen or Curtain on Spring Roller.

These curtains are on spring roller like a window shade and are rolled up out of the way when not in use. These curtains are opaque and as they will not permit any light to pass through them, are much better than the ordinary screen. If once a year they are given a light coating of curtain filler, they will always be white and clean and give the best results. They cannot be folded and are therefore not convenient for a traveling exhibitor; but are specially adapted for lodges, schools or any place where the curtain can be a permanent fixture. We carry the six, eight and ten foot in stock, but the largest size must be made to order.

PRICE OF OPAQUE CURTAIN AND SPRING ROLLER.

6 feet square	\$4.50.	10 feet square	\$14.00.
8 " "	6.00.	12 1/2 " "	25.00.



Mats for Slides.

We show above the style of Mats in general use. Nos. 1, 2 and 3 are all 2 3/4 inches high, but are graduated in width. Nos. 4, 5 and 6 are all 2 5/16 long but are graduated in height. Nos. 8 and 10, circles. Nos. 7 and 11, ovals running lengthwise of the slide. Nos. 9 and 12, ovals running across the slide.

PRICE, PER DOZEN 10 CENTS.

107



ELECTRIC READING LAMP.

This is something new and has the advantage of being clean and always ready for use. The battery is enclosed in an oak case and the light is turned on by simply turning the switch.

The bell reflector is movable so the light can be thrown at any angle desired. All metal parts are nickel plated and polished. The battery will give a continuous light for about five hours and when used for only a short period at a time the strength of the battery will be restored and thus remain active for a long time. The bulb is frosted and gives a soft, even light. A red bulb costs 50 cents and by substituting it for the white one, the lamp can be used in a dark room while developing photographic plates.

Price, Electric Reading Lamp.....\$3 50 each
Extra Batteries for Lamp.....30 "

107A



Reading Lamp.

A reading lamp for a stereopticon or moving picture entertainment is almost a necessity, especially if any manuscript is to be read. As the room should be kept dark, it is necessary to have a lamp that will concentrate the rays upon the manuscript *without* diffusing them through the room. A reading lamp using a candle is much preferable to one using oil. There is no danger of leaking when packed with other goods, and it is much cleaner to handle. The light is supplied by a special candle, held in position by a spring, that keeps the flame burning in the same place. Each candle will burn about four (4) hours.

Price, Reading Lamp.....\$ 2.00
Candles.....per doz. .75

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes—have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.

107B



Reading Stand.

OPENED AND CLOSED.

A portable reading stand and light will be found a most convenient addition to a traveling outfit. It is made of japanned iron with telescoping adjustment, supporting an inclined folding rest for the lecture and reading light.

Price, complete with reading lamp.....	\$ 4.00
Stand only.....	2.50

We always have in stock second-hand lanterns, burners and rheostats, and point with pride to the fact that they are not of our make. These goods have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own goods.

For Index to LANTERNS, etc., see index at front of Catalogue.
For Index to SLIDES see Index at back of Catalogue.

108

The Phonograph or Graphophone.

ITS VALUE AS AN ENTERTAINER.

One of the most efficient adjuncts to the stereopticon, and which insures one of the most instructive and charming entertainments that can be given, is the association of a high grade phonograph with a stereopticon or moving picture outfit. As there is no method of reproducing the *real object* to the vision, except by use of the stereopticon, so there is no other means of reproducing the *real voice* of music, song or speech to the hearing, except by the phonograph.

By associating the two you appeal to both the eye and the ear, and can give a most scientific and instructive entertainment.

You can take your audience, in one evening, around the world, viewing the most magnificent places and historic scenes while charming them with song and music as discoursed by the most famous artists. You have an orchestra or a band, piccolo or cornet solo, zyllophone or banjo, all the popular songs, as solos, or the sweet blending of voices in quartet. They are always at your command and ready when called upon. There are no hotel bills or railroad fares to pay.

We are not referring to the ordinary little phonograph you have heard, but the "Concert Grand," that uses a record 15 inches in circumference, the music from which will fill the largest hall or opera house. The volume and quality of tone is nearly equal to the original music from which the record is made.

Music and pictures are something that all people, old or young, of every nation, appreciate and understand. With this high grade phonograph and choice selection of records, any audience can be entertained. If you will leave the selecting of records to us we will give you the benefit of our experience, and send only those that will be popular with your audience.

109



Improved Victor III, \$40. With 42 in. Horn, \$52.

This style of talking machine uses a flat *hard rubber* record. These records being made of hard rubber are not liable to break, require very little room for shipping and are therefore much more convenient for road use. The large records are especially adapted for concert work.

The highest types of excellence in talking machines are all combined in the Improved Victor III. It is made as accurate as a scientific instrument, and will last a life time.

Among its points of excellence we mention:

Rigid tapering arm: the latest scientific method of reproducing sound.

Cabinet: handsome quartered-oak with hinge top.

Motor: double tandem spring; plays several records with one winding; and can be wound while playing.

Turn-table: 10-inch; can be used for all size records.

Sound-box: Concert (Exhibition if preferred).

Horn: including tapering arm, 27 inches long.

Needles: 200 with two-part box for new and worn needles.

Larger horn, turn-table and cabinet than the \$25 type. and on account of its price the most popular talking machine made.

109A



"Victor" Trumpet for Improved Victor III.

A new synchronizing horn, length, including taper arm equipment, 34 inch; diameter of bell, 18 inch. Equal in volume to the largest metal horn and superior in musical tone.

It is *not* a non-vibrating horn. It *vibrates* as all horns *must* which are good for anything. But it vibrates in harmony with the sound waves, and gives them character.

The proper vibration of the column of air in the horn as well as the sympathetic vibration of the horn itself, is an important factor in good record playing. The Trumpet vibrates in harmony with the sound waves set in motion by the sound box.

Beware of horns warranted not to vibrate. They are dead.

Made of fibre board, finished outside in brown, inside in orange. will not warp, lose its shape or break. Is practically indestructible.

Quality of voice depends not so much upon the vocal chords as upon the shape and formation of the chambers through which the sound passes. In like manner the quality, or voice, of the talking machine depends more upon the horn than upon the sound box.

In voice the trumpet has no equal. It is entirely free from harshness.

There is no shivering either of horn or listener.

The *Trumpet* has a voice; the average horn hasn't.

PRICE,.....\$6.00

109B



MACHINE CASE



HORN CASE



RECORD CASE

"Victor" Fiber Carrying Cases.

These cases are made of Fiber Board, which is the strongest and lightest material that can be used for the purpose. They are strongly made, fastened with copper rivets, and furnished with solid leather wrapped handles. Cover rims of horn cases are of Vulcanized fiber which will not "broom" or fray at the edge.

Fastenings of all cases are solid leather strap and buckle. In the record cases the strap goes entirely around the case, insuring perfect security in carrying.

The Machine Cases are provided with a movable partition with leather straps for fastening the equipment in place.

Record Cases have index cards. This is the most complete and serviceable line of carrying cases ever offered to talking machine owners. They are worth while.

Prices of Fiber Cases.

Machine Case for Improved Victor Third.....	\$4.00
Horn Case for Improved Victor Third, "G" Taper Arm	2.00
Horn Case for Victor "Trumpet".....	4.50
Horn Case for 42-inch "L" Taper Arm.....	5.00
Record Case for 50 10-inch Records.....	2.50
Record Case for 36 12-inch Records.....	2.50

110

Talking Machine Records.

The following list of 10-inch disc flat records are loud and clear and especially adapted for exhibition purposes. Complete list of flat disc records both large and small sent on application. In selecting records we would suggest that variety be selected, i. e., bands, orchestra, piccolo solos, quartettes, solos for song slides, etc.

BAND.

2442 High School Cadets' March	2068 Idolizers
2419 Jack Tar March (Sousa's latest march)	2069 Niebelungen March
382 American Patrol	1738 In a Cozy Corner (Novelette)
1432 United Service Passing in Review (Patriotic airs with life and drum)	2401 Violets
343 Blue Danube Waltz	2432 LaRose
1174 Jolly Fellows Waltz (descriptive)	1753 Hunting Scene (The hounds in full cry the clatter of horses' hoofs and the shouts of the hunters are followed by the chorus singing "A Hunting We Will Go")
1172 Hearts and Flowers	
2437 The Message of the Violets	
1168 The Warblers (Whistling Chorus)	

ORCHESTRA.

1011 Under the Double Eagle March	284 The Night Alarm (descriptive)
2058 L'Estudiantina Waltz	283 Trolley Car Galop (descriptive)
1022 The Birds and the Brook	2169 Dancing in the Barn
282 The Limited Express (descriptive)	2149 Eloise Polka

MISCELLANEOUS.

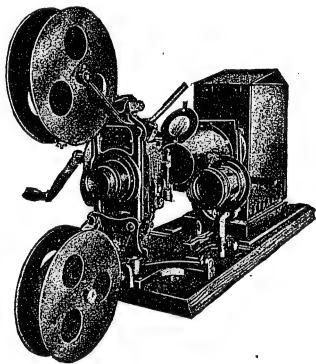
3416 I Can't Tell Why I Love You (Trombone Solo)	1622 Patrol Comique (Piccolo Solo)
225 A Rag-time Skedaddle (Piccolo Solo)	1209 Hearts and Flowers (Violin Solo)
1843 Hornpipe Polka (Piccolo Solo)	2476 Tit's Serenade (Cornet and Flute Duet)

QUARTETTES—Men's Voices

2430 Louisiana Lou	discovered under way—"All hands to quarters!"—"Fire the thirteen-inch gun!"—the battle—"Don't cheer, boys, the poor devils are dying!"—The Star Spangled Banner
1951 Way Down Yonder in the Corn Field	
1315 Where is My Boy Tonight	
2457 Juanita	
1330 Battle of Santiago (Sunday morning on the Oregon—the call to service—a hymn is sung—Cervera's fleet	

ILLUSTRATED SONGS.

1255 America	158 Pliny, Come Kiss Your Baby
1853 The Holy City	717 Rock of Ages
545 Home, Sweet Home	723 Stand Up for Jesus
1854 I'm Wearing My Heart Away for You	2458 When Kate and I Were Coming
768 In the House of Too Much Trouble	652 When the Harvest Days are Over
909 I've a Longing in My Heart for You, Louise	1315 Where is My Wandering Boy Tonight
722 Jesus Lover of My Soul	1790 Old Oaken Bucket
822 Marching Through Georgia	1263 Old Black Joe
636 My Old Kentucky Home	717 Rock of Ages
109 Nearer My God to Thee	676 She Rests by the Swanee River
	611 When the Birds Go North Again



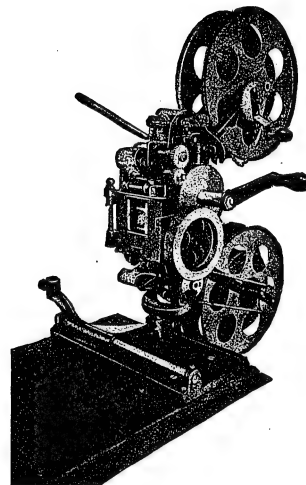
The Edison Universal Projecting Kinetoscope.

This is the latest Edison moving picture machine combined with stereopticon. The above cut shows front view with light centered on the moving picture attachment.

The moving picture part and the stereopticon objective lens are on sliding rod so the change from moving pictures to stereopticon slides can be made instantly. The machine is provided with a take up device by which the film is re-wound as fast as it runs through the machine.

The 1903 model is great improvement over the old style Edison machine. It is lighter and smaller and much more convenient to operate.

Lens furnished with moving picture machine as above, makes picture size of 3 feet for every 10 feet of distance. If a lens with longer focus is preferred, it will be sent in place of the regular lens for a difference of \$5.00. If lens with longer focus is desired in addition to the regular lens, either one projecting picture size of 3 feet for every 14 feet of distance, or, 3 feet for every 20 feet distance will be furnished for \$10.00.

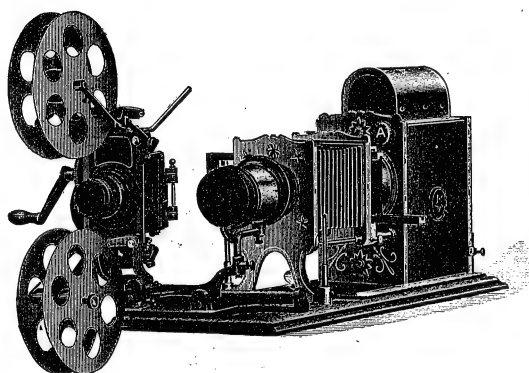


The Edison Universal Projecting Kinetoscope.

Rear View of Moving Picture Mechanism.

It is provided with a triple sprocket gearing, by which a loop is formed both top and bottom of the intermittent gearing. The quick framing device by which the film can always be kept in perfect frame is a great convenience.

Price, Combined Moving Picture Machine and Stereopticon with
 either calcium or electric burner.....\$75.00
 Moving Picture Machine only..... 50.00



The Edison Kinetoscope and Leader Lantern.

The above cut shows the latest 1904 Model Edison Moving Picture Machine combined with the Leader lantern. For description of Leader lantern see page 46 and points of superiority page 49 and 50. The change from moving picture to stereopticon can be made instantly. This combination outfit is much superior to anything of the kind on the market—not only in the result obtained, but also in appearance and convenience in operating. The Leader lantern used with this outfit is "Leader B" as described on page 50.

A SPECIAL BASE BOARD is used for the lantern and moving picture mechanism. It is so constructed as to be quickly separated in two parts for convenience in shipping, and will be found much better than the regular board furnished with the machine.

A CONE OR HOOD is attached to the moving picture mechanism connecting it with the bellows of the stereopticon. This not only prevents the light from shining in the eyes of those sitting near the machine; but

also prevents any side light from reaching the curtain and making the picture dim.

DOUBLE DISSOLVING LANTERN. Another advantage of using the Leader lantern with the Edison machine, is that a top lantern can be added at any time, thus making a double dissolving lantern.

REEL HANGERS OR SUPPORTS. With the regular reel hangers or supports furnished with the machine a reel holding about 600 feet of film is used. In place of these we can furnish the larger size reels and hangers, holding one thousand feet of film. This will be found a great convenience where more than 600 feet is used at one entertainment. When the large reels are used an extra roller is put on lower part of machine over which the film passes to the rewind.

CARRYING CASE is same style and finish as No. 1 described on page 48. Separate apartment is provided for the Edison machine except the base board which can be packed in a trunk.

STEREOPTICON OBJECTIVE LENS. The objective lens for the stereopticon is the genuine, large barrel, $\frac{1}{2}$ size Bausch and Lomb lens, bearing their name and serial number. With all lenses, size of picture can be regulated by distance between the machine and curtain; but with this lens two different size pictures can be made without changing position of the machine. It is practically equal to two lenses and will be found a great convenience for use in rooms of different size. You can set the machine anywhere from 20 to 75 feet from the curtain.

SPECIAL MOVING PICTURE LENS. A special high grade moving picture lens is made that has a larger barrel or mounting than the regular lens furnished with the Edison machine. It gives a white, flat field, a bright picture sharp and clear to the edge, and we take pleasure in recommending it to professional exhibitors.

IMPROVED CRANK OR HANDLE. The regular crank or handle furnished with the Edison machine is provided with a slot that fits loosely over a projection on the shaft. While turning the machine the handle frequently slips off this projection, which permits the crank to turn but not the machine. When the picture film stops moving it will quickly take fire from the concentrated heat of the light, and many an exhibitor has met with serious loss through an accident of this kind.

We furnish with the Edison machine a crank provided with a *snap spring catch* so that it is impossible for the crank to slip off.

With this crank the machine is always under perfect control of the operator and an accident of this kind is impossible.

So many serious accidents have occurred by the machine stopping while the light is on the film that many cities have passed a law requiring the crank or handle on all moving picture machines to be securely attached to the shaft so it is impossible for it to slip or become detached while turning the machine. Such a law is now in effect in Chicago.

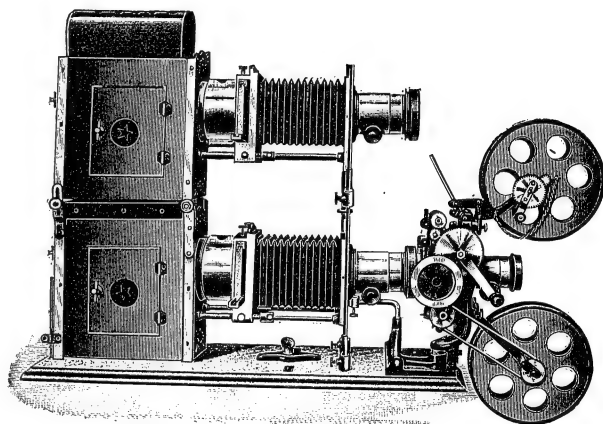
FRAMING PLATE. After films have been made for some time they have both an "up and down" movement as well as a side movement. This vibration or movement is magnified on the curtain and makes the picture unsteady. The appearance is not only bad, but it is also very trying on the eyes. Some films shrink more than others, depending on how well the stock is seasoned before the picture is made.

Every exhibitor has among his list of films some that have shrunk considerably and are very "shaky." This *Framing plate* largely overcomes this defect and prevents the shaky appearance on the curtain. All films become more or less unsteady from wear and the framing plate will greatly improve appearance of picture on the curtain.

Price, Leader Lantern, $\frac{1}{2}$ size B. & L. Large Barrel Stereopticon Lens as described, Edison 1903 Model Moving Picture Machine, special Base Board for the combined machine, Long Reel Hangers and large Reels, Special Moving Picture Lens, Cone or Hood for shutting out the light, No. 1 Carrying Case, Improved Crank or Handle, Framing Plate and either Monarch Electric Lamp or Economy Calcium Jet No. 2, **\$110.00**

This outfit is known as "Leader and Edison No. 1."

The Edison Moving Picture Machine and Leader Lantern as described, is without question the most complete high grade outfit on the market. The attractive appearance, the light weight, the convenience of operating and the many scientific and practical improvements all combine to place it far above all combinations of other makes. Compare it with any other combined moving picture machine and stereopticon and you will agree with us that it has no equal. Only experienced exhibitors can fully appreciate its many advantages. If you anticipate purchasing a moving picture outfit, and do not feel that you can afford so high a priced machine, it will pay you to cut down some other part of your outfit and buy a Leader and Edison. Have a good foundation to build on and you can add to your outfit later on.



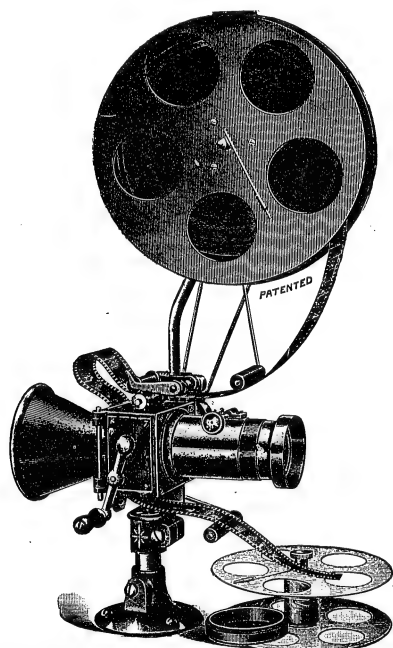
EDISON KINÉTOSCOPE AND DOUBLE LEADER LANTERN.

This cut shows a double dissolving Leader Lantern with the Edison moving picture machine. For general description see Edison Kinétoscope and Leader Lantern page 113.

Lenses, etc. in this outfit are same as described and listed in outfit "Leader and Edison No. 1." page 114.

Price, complete for calcium light.....	\$150.00
" " " electric light.....	160.00
" " " both electric and calcium light	170.00

117



The Improved Optigraph. See page 54.

MOVING PICTURE MACHINE, MODEL NO. 3.

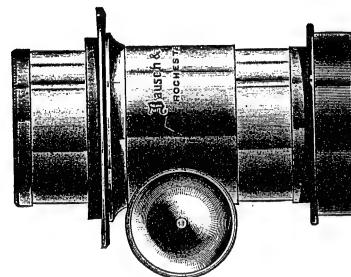
This shows the latest improved "Optigraph." Several improvements have been made on the machine as shown above. Two size reels are furnished with the machine, as shown in the cut. A record sprocket is provided that feeds the film from the reel to the lower sprocket. The balance wheel is little heavier and the lens little larger. *When ordering always specify Model No. 3.*

Price, including both reels,\$35.00

Extra lens, either wide, medium, or narrow angle 8.00

Lower re-winding attachment, with extra sprocket, reel and chain, \$7.50

120



Objective Lens.

One of the most important points to consider in selecting a lantern is the objective lens.

In the cheapest lanterns a simple plano or double convex lens is used; but the better class of lanterns have a double achromatic lens. The quality and price of these vary greatly, depending on grade of material used and the time and labor spent in their construction. Every lens manufacturer makes two grades of lenses, putting their name and serial number *only* on the *better* grade. So when ordering lens of certain make, to be sure of getting the best grade, see that the name, address and number is stamped on the lens.

Size of the picture on the screen is *not* governed by the size of the lens, but by the *focal length*. (See table, page 123.)

SPECIAL COMBINATION LENS.

We can supply a projecting lens with interchangeable back and front combinations, making the following size lenses: $\frac{1}{4}$, $\frac{1}{3}$, $\frac{1}{2}$, $\frac{2}{3}$ and 4-4.

By simply changing the glasses, pictures as made by the above size lenses can be obtained.

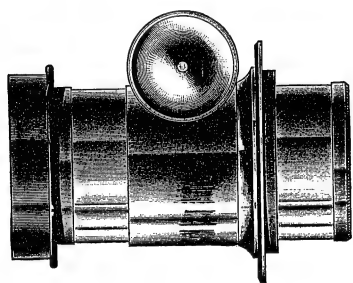
Price, with the five combinations,\$25.00
Best grade Bausch & Lomb lens, bearing their name and serial number:

Price, $\frac{1}{4}$ size.....	\$ 7.50
$\frac{1}{3}$ size.....	14.50
$\frac{1}{2}$ size.....	21.00
$\frac{2}{3}$ size.....	32.00
4-4 size.....	32.00

We also have a good $\frac{1}{4}$ size lens made by Bausch & Lomb, but without their name or serial number, for \$5.00.

We believe in home industry, and as the the Bausch & Lomb lenses are equally good as the Darlot, we give them the preference, and save for the purchaser the import duty.

Other makes of lenses at regular prices.



Special Objective Lens.

To meet the demand of the public for a cheap stereopticon objective lens, we carry the following lenses in stock:

PRICE, LENSES IN QUARTER SIZE TUBES OR MOUNTINGS.

$\frac{1}{4}$ size short distance.....	each \$4.50
$\frac{1}{8}$ " medium short distance.....	" 4.50
$\frac{1}{2}$ " " distance.....	" 4.50
$\frac{3}{8}$ " " long distance.....	" 4.50
4-4 " long distance.....	" 4.50

For different size pictures made with lenses, see table for lenses page 5.

The $\frac{1}{4}$, $\frac{1}{8}$ and $\frac{1}{2}$ size lens in $\frac{1}{4}$ size mountings will give good picture; but we would *not* recommend the $\frac{3}{8}$ or 4-4 in so small a tube. If lens of this size is wanted good results will be obtained by taking them in the $\frac{1}{2}$ size tube.

PRICE, LENSES IN HALF SIZE TUBES OR MOUNTINGS.

$\frac{3}{4}$ size medium long distance.....	\$15.00
4-4 size long distance.....	15.00
Special long distance.....	18.00

Of these special long distance lenses we have three sizes, No. 1,

No. 2 and No. 3, giving picture about 1-6, 1-7 or $\frac{1}{8}$ the distance of machine from the curtain.

DIAMETER OF STANDARD OBJECTIVE LENS.

$\frac{1}{4}$ size Projecting Lens, diameter of glass $1\frac{1}{8}$ inches.

$\frac{1}{8}$ " " " " " "	" 2 $\frac{1}{4}$ "
$\frac{3}{8}$ " " " " " "	" 2 $\frac{1}{2}$ "
4-4 " " " " " "	" 3 "

The diameter given is size of lens *glass* and *not* the tube or mounting.

The size of a picture made by a lens, does not depend on the size of the tube or mounting, but upon the focus of the lens; and the focus of the lens is governed by the curve or shape the lens glass is ground.

To obtain the best results, the *longer the focus, the larger the glass* and mounting should be. With a long focus lens *in a small tube*, it is not possible to obtain a clear field or a sharp picture.

Special Wide Angle Lens.

With all lenses, the size of the picture will vary according to the distance the machine is from the curtain. It is sometimes desirable to place the lantern near the curtain and still obtain a good size picture. To meet this requirement a special wide angle lens is made that will give about a 10 inch picture for every foot the lantern is from the curtain.

6 feet from curtain, will give 5 foot picture.

12 " " " " " "	10 " "
20 " " " " " "	17 " "

When using this lens the lantern must be elevated so the lens will be on a line with center of the curtain. If tilted either front or back one side of the picture will be out of focus.

Sometimes it is more convenient to set the lantern *behind* the curtain and throw the picture through the screen. In this case this lens will be found very convenient.

PRICE, SPECIAL WIDE ANGLE STEREOPTICON LENS \$7.00

Law and Table for Objective Lenses.

The size of a picture made by a lens does not depend upon the size of the tube or mounting, but upon the focal length, and the focus is governed by the curve or shape the lens glass is ground. The size of picture and the focal length will vary somewhat in lenses of different makes, however, the following table gives the approximate length of focus for the standard sizes of all makes:

APPROXIMATE LENGTH OF FOCUS.

Wide angle, objective.....	4 in.	focal length.
Quarter size, ".....	6 in.	" "
One-third size, ".....	7½ in.	" "
One-half size, ".....	10 in.	" "
Two-thirds size, ".....	12 in.	" "
Four-four size, ".....	15 in.	" "
Special long size, objective.....	18 in.	" "

It should be remembered that with all lenses the size of the picture will increase or decrease according to the distance from the lens to the screen. Name and law governing size of the picture of lenses, having different focal length, is approximately as follows:

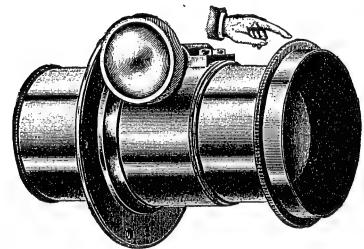
A "one-fourth" size projecting lens will give picture or disk, in diameter, *one-half* the distance from the machine to the curtain; a "one-third" lens, *two-fifths*; a "one-half" lens, *one-third less 10 per cent*; a "two-thirds" lens, *one-fourth*; and a "four-four" lens, *one-fifth* the distance.

The following table will illustrate the above rules:

SIZES OF LENSES.	10 ft.	20 ft.	30 ft.	40 ft.	50 ft.	60 ft.	70 ft.	80 ft.	90 ft.	100 ft.	110 ft.	120 ft.	130 ft.	Size in feet of picture on the screen.
Wide Angle.....	6¾	13½	20											
¼.....	5	10	15	20										
⅓.....	4	8	12	16	20	24								
½.....		6	9	12	15	18	21	24						
⅔.....			7½	10	12½	15	17½	20	22½	25				
¾.....				8	10	12	14	16	18	20	23	27		

By unscrewing and removing the back lens from the tube, a smaller picture can be made, and as the *focal distance* is lengthened the lens, (to focus the picture), must be moved *farther* from the light. Although this detracts a little from the sharpness of the picture, still, in case of an emergency, it will be found a great convenience.

The Allen Universal Focusing Lens



Something New

FOR

Stereopticon and Moving Picture Machines

This lens is constructed upon an entirely new principle, and is the only lens on the market which will project a large or small picture, or any size between these extremes, without changing the distance of the lantern from the screen.

It is *not* the lens with a removable tube that has been on the market for some time; but is something entirely new and far superior to anything of the kind ever offered to the public. Perfecting this lens has accomplished what lens makers considered impossible and is an important discovery in the science of optics. By simply turning the front of the lens (as indicated by the hand) the picture will gradually grow larger or smaller and *remain in perfect focus during the change*.

When using any other lens, the machine *must* be placed *about* a certain distance from the curtain to obtain the size picture desired and to do this is often a source of inconvenience and a waste of valuable time.

With the Allen lens, the machine can be placed in any convenient place and a picture the desired size be obtained.

The *stereopticon lens* will make picture one-half to one-fifth the distance from machine to the curtain. Size of the picture can be changed while the machine is in use and the picture will remain in focus during the change. Every exhibitor of moving pictures should have one of these lenses.

The *moving picture lens* will make picture one-third to one-fifth the distance from machine to the curtain.

The following table shows the largest and smallest picture that can be made at a given distance:

DISTANCE FROM SCREEN At 20 feet any size picture desired between	MOVING PICTURE		STEREOPTICON PICTURE	
	SMALLEST	LARGEST	SMALLEST	LARGEST
" 30	4 feet and 6 "	7 feet 10 "	4 and 6 "	12 feet 15 "
" 40	6 "	10 "	6 "	20 "
" 50	8 "	14 "	8 "	25 "
" 60	10 "	17 "	10 "	30 "
" 80	12 "	20 "	12 "	40 "
" 100	15 "	25 "	15 "	50 "

Any size between these extremes can be made at will by revolving the front ring of the lens and the different size pictures can be made while the machine is in operation.

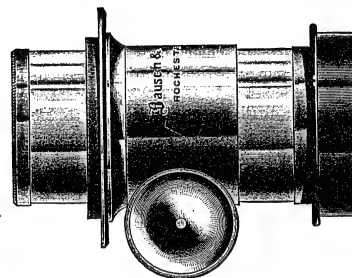
Special provisions are necessary for attaching the Allen lens to the Optigraph and the Edison Moving Picture Machines. The cost of this attachment is \$1.50 in addition to the price of the lens.

When ordering moving picture lens please specify with what machine the lens is to be used.

We would specially recommend this lens for the moving pictures. To enlarge or reduce size of a moving picture, keeping it in perfect focus during the change, so that a man or horse will grow larger or smaller while in motion, will be found very amusing. In all parts of the country will be found amateur photographers and kodak operators who are somewhat familiar with the use of lenses, and the novelty and scientific principles involved in this lens will be of great interest to them.

The use of this lens will be found a novel feature and those present at an entertainment where its magical powers are shown, are sure to talk about it afterwards. The enterprising operator who adds this lens to his outfit will not only have the present satisfaction of giving an attractive entertainment, but the future advantage of considerable free advertising.

Price, Stereopticon Lens.....	\$50.00
Moving Picture Lens.....	20.00



Moving Picture Lens.

The projecting lens is one of the most important parts of a machine, for with a poor lens, a good picture cannot be obtained, no matter how good the other parts of an outfit may be.

The size of each photograph on a moving picture film is about $\frac{3}{4}$ of a square inch while a lantern slide picture is about 9 square inches. It will therefore require a lens with much greater power (wider angle) for a moving picture than for a lantern slide.

A moving picture film is made of celluloid, which is translucent, while the lantern slide is made of glass and is transparent.

One moves rapidly before the light, while the other is stationary. And again the shutter on a moving picture machine shuts the light off the curtain about one-third of the time.

Therefore the moving pictures require a much stronger light and upon the screen never appear so bright as the slide. The larger the picture the less brilliant—the larger the space covered by the light,

the dimmer the field. Where the same light is used it is always advisable to make the moving picture about $\frac{1}{3}$ smaller than the stereopticon pictures.

This lens is made by Bausch & Lomb and special care has been used in its construction, both in workmanship and in the material used. The picture is cut sharp and clear from center to edge and we can recommend it as giving a better picture than any other moving picture lens on the market.

It gives a picture a little over one-fifth of the distance from the machine to the curtain (12 foot picture at 54 feet).

PRICE, BAUSCH & LOMB MOVING PICTURE LENS \$12.00.

Short Distance Moving Picture Lens.

This lens will give a moving picture about one-third of the distance between the machine and the curtain, or a 10 foot picture at 30 feet. This will be found convenient where it is necessary to get near the curtain.

PRICE, WIDE ANGLE MOVING PICTURE LENS \$7.00.

Long Distance Moving Picture Lens.

Moving Picture Lenses are usually designated as short, medium, and long distance. Machines when sent out are usually supplied with either the short or medium focus lens. There are however occasions when it is desired to place the machine 75 or more feet from the curtain. In such instances it is necessary to use a special long distance lens of which we quote the following:

PRICE, No. 4. Special Moving Picture Lens.....\$10.00

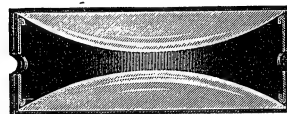
This makes a picture about one foot for every seven feet distance between the machine and curtain.

No. 5. Special Moving Picture Lens..... 12.00

This makes a picture about one foot for every eight feet distance.

No. 6. Special Moving Picture Lens..... 15.00

This makes a picture about one foot for every nine feet distance.



Condensing Lens.

A condensing lens is a circular piece of glass and in shape is called a "plano-convex," that is, flat or plain on one side and oval or convex on the other.

Two of these lenses are used with their convex sides toward each other. They are mounted in a cell or case and are placed *next* to the light. The purpose they serve is to gather or condense the light so it can pass through the projecting lens.

The thinner the lens, the longer the focus, and the thicker the lens the shorter the focus. The condensing lenses generally used in stereopticon are the $5\frac{1}{2}$, $6\frac{1}{2}$ and $7\frac{1}{2}$ inch focus. When using a $5\frac{1}{2}$ inch focus lens, the light is nearer the lens than when using a $7\frac{1}{2}$ inch focus.

With the long focus lenses there is less danger of breakage, but there is also some loss of light. When two lenses of different thickness or focus are used, always place the thinner or long focus one *next* to the light.

Our lenses are of the best quality, free from imperfection, with accurately ground curves and well polished surfaces. Experience has proven that condensing lenses of $4\frac{1}{2}$ inch diameter are the most practical for stereopticon use.

PRICE, Condensing Lens $4\frac{1}{2}$ inch diameter, each....\$1.50

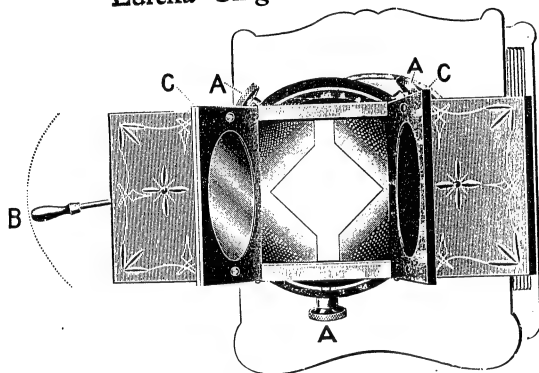
Condensing Lens Mounting.

The illustration under Condensing Lens shows pair of condensing lenses and mounting (or cell) cut in two.

The lenses should be placed with convex sides towards each other and slightly separated. They should be held firmly in position, still have room for expansion when hot. This lens mounting or cell is made of spun brass, nickel plated, highly polished and thoroughly ventilated.

PRICE, Lens Mounting or Cell, each.....\$1.50

Eureka Single Dissolver



It will make your Single Lantern a Dissolving Lantern.

This cut shows the Eureka Single Dissolver attached to lantern ready for use.

Ever since the double lantern has been in use, efforts have been made to devise some means whereby dissolving effects could be obtained with a single lantern. To accomplish this might seem an easy task; however, until this invention was perfected, all such efforts have proved a failure.

HOW USED.

With adjustable thumb screw A, it is attached to the front of the objective lens. By moving the lever B controlling the dissolving shutters, one picture will gradually disappear and another will gradually replace it. *There is always light on the curtain*, and at no time during the change is the curtain dark. The dissolving can be done *slowly* or *quickly* as desired and with either electric or calcium light.

When dissolving slowly, the picture gradually fades away, while the other picture gradually grows brighter until the full illumination is obtained. C and C are dissolving tinters, by means of which a scene may be dissolved from daylight to sun set and from sun set to night scene. Beautiful effects can be obtained by using these dissolving tinters.

The dissolver is made of aluminum, satin finished and beautifully engraved. It can be attached to any lens, is simple in construction, light and strong, and will prove an ornament to any lantern. No one using a single lantern can afford to be without this dissolver. It will double the value of your lantern and will be the most profitable investment you ever made. We guarantee this dissolver to be just as represented and upon receipt of \$2.00 as proof of good faith will ship the dissolver subject to examination, remainder of \$8.00 C. O. D.

Price, Eureka Single Lantern Dissolver No. 1, \$10.00

Eureka Single Lantern Dissolver No. 2, 13.50

No. 1 Dissolver is adjusted to fit any lens the diameter of rim of *front end* of objective *not* exceeding $3\frac{3}{4}$ inches. The No. 1 dissolver will fit $\frac{1}{4}$, $\frac{1}{2}$, or $\frac{3}{4}$ size Darlot or Bausch & Lomb lens

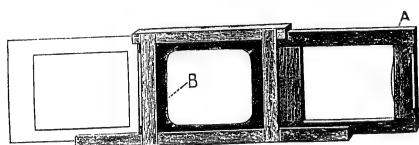
No. 2 Dissolver will fit objective lens, diameter of whose front ring exceeds $3\frac{3}{4}$ inches. This will include 2-3 and 4-4 size Darlot or Bausch & Lomb lens. Unless specified the No. 1 Dissolver will always be sent.



Double Slide Carrier.

For general use this is the simplest and best carrier on the market. Being made of wood it is light; and when in position need not be removed during the entertainment. While one slide is showing another is put in the other compartment. The change is quick, accurate and self-centering. No springs or levers to get out of order. Can be used equally as well for dissolving as for single lanterns.

Price, \$.50



Improved Double Slide Carrier.

For dissolving stereopticon this is without question the best slide carrier on the market. It is not only suitable for double lantern, but equally as good for single lantern. To obtain the best dissolving effects every slide should occupy exactly the same place in the slide carrier and all the mats should be of the same size. "A" is a spring that automatically centers each slide, holds it rigid and always in the same place. "B" is a metal mat of aluminum frame that makes the picture of all full size slides the same size. The paper mat on a slide is not reliable. In putting the mat in place it is frequently pulled a little to either one side or the other, and again mats cut by the same form or die will vary in the size. A large number are cut at the same time, so that the pile of paper will "squash" or stretch. A very little difference in the size or shape of the mat when magnified is sufficient to give bad appearance on the curtain. The metal mat not only prevents this, but also serves as a most valuable guide in matching the fields of a dissolving lantern. Another feature of this slide carrier is that it can be used for both American and English size of slides.

SLIDES OF DIFFERENT SIZE.

The American slide is $3\frac{1}{4} \times 4$ inches while the English is square $3\frac{1}{4} \times 3\frac{1}{4}$. The picture however on both slides is the same size and the metal mat will therefore fit the picture of either slide. To center an English slide all that is necessary is to place in the slot of slide carrier opposite the spring, a small piece of wood about $\frac{3}{4}$ of an inch wide. For double lantern, the slides are used only in one side of the carrier,

therefore the other side can be used for the English size. This will be found very convenient where the operator has both the American and English size.

A BRIGHTER PICTURE.

When using a double lantern with calcium light, a dissolving key is used to turn the gas from one burner to the other. This leaves the lime luminous in the "off" lantern, which always shows light on the curtain and *dims* the picture. This objectionable light is often termed a "ghost" and is sometimes prevented by holding the hand over the objective lens or capping it with the lens cap. As previously stated, with a double lantern, slides are used in only one side of the double carrier. By keeping a "blind" (piece of cardboard or other opaque substance) in opposite side of carrier this "ghost" is instantly and completely destroyed, soon as the carrier is pulled over to change the slide. This "blind" will also be found convenient to keep the light off the curtain when lighting up the machine or until ready for the first picture. When using a double lantern, should an accident occur to one of the lanterns, the Improved Double Slide Carrier will be found a great convenience.

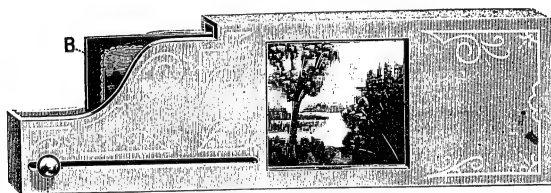
SPECIAL MADE CARRIER.

This carrier is not the ordinary double slide carrier made of cheap material and put together with iron nails. The Improved Carrier is made heavier and stronger, of the best cherry and special provision is made in the construction to accommodate the metal mat. All joints are glued and the small nails used are polished brass. The spring used in each side of the carrier is of polished brass and so simple in construction it will not get out of order. Each carrier is packed in separate box with directions for using.

POINTS OF ADVANTAGE.

1. Picture made same size on curtain.
2. Preventing "ghost" on curtain.
3. Can use both English and American size slides.
4. Accurate matching fields for double lantern.
5. Shutting off all light from curtain when desired.
6. Can be used for single or double lantern.

PRICE, \$1.25 EACH. PAIR \$2.25.



Patent applied for

IMPROVED SHUTTER CARRIER

INSTANTANEOUS CHANGE: ALWAYS IN FOCUS: NO MOVEMENT SEEN.

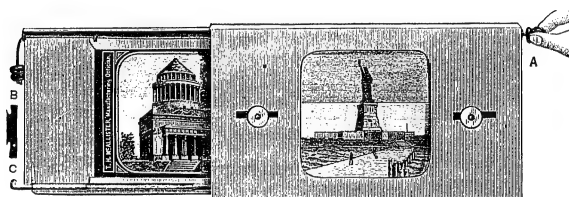
This slide carrier is provided with a shutter that conceals movement of the slide during the change and is great improvement on any other carrier on the market. The slides are all put in and removed from the carrier on the same side of machine where the operator stands. This gives speed, accuracy and convenience which are important to the success of operating a machine.

In all other carriers of a similar nature, the operator is required to reach over the lantern to put in and remove half the slides. All the slides are put in and removed at "B" and by pushing lever or button "A" the change can be quickly or slowly made as desired.

The carrier is made of aluminum, engraved and finely finished. It is simple in construction, light and strong and will fit any standard size slide holder. When using poses plastique slides, to obtain the best result, some form of shutter should be used and the Improved Shutter Carrier will be found just the thing. With this carrier the light from the machine can be completely shut off the curtain as long as desired, which will be found a convenient way to keep light from the curtain until ready for the first slide. In simplicity of construction, convenience in operating and the results obtained this carrier has no equal. Size $\frac{7}{8}$ inch thick and $4\frac{1}{4}$ inches high.

Price.....\$8.00

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Curtain Slide Carrier.

This is a novelty in a slide carrier and is for use with a single lantern. By pulling cord A or B the curtain is lowered, the slide is changed and the curtain is raised on a new picture. The change can be made slowly or quickly as desired.

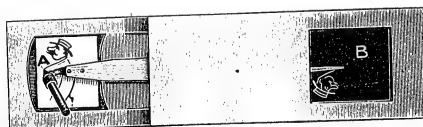
This carrier will use either the American or English size slide. To center the smaller (English) slide, pull out lever C. The two set screws are to hold the carrier rigidly in the opening of lantern.

PRICE, Curtain Slide Carrier.....\$4.75

We always have in stock second-hand lanterns, burners and rheostats, and point with pride to the fact that they are not of our make. These goods have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own goods.

For Index to LANTERNS, etc., see index at front of Catalogue.
For Index to SLIDES see Index at back of Catalogue.

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes—have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.



Patent applied for

The Chirograph.

This is something new and is the most novel and interesting screen specialty on the market. With it the operator at the machine can write anything he wishes and the audience can see it being written on the screen. Portraits of celebrated people, comic newspaper cartoons, landscapes or scenery can apparently be drawn on the curtain by anyone. The process consists simply of tracing the outlines of a picture with a pencil. In appearance the Chirograph somewhat resembles a double slide carrier and will fit any lantern. In one side is placed the paper on which to write or the picture to be traced and in the other side is the blank opaque slide. By means of a reverse lever every move of the pencil is reproduced on the opaque slide in a reverse manner so it appears right side up on the screen or curtain. The curtain is perfectly black only as the needle or metallic point cuts through the opaque coating on the glass. The glass is made opaque by smoking it over a candle or coating it with a liquid opaque furnished with the Chirograph. This coating can be wiped or washed off with water and used over any number of times.

To see writing being done or a picture being drawn on the screen, with no visible means of doing it, will be found a most valuable attraction. It is something new, novel and mysterious—it will create more talk and advertise you more than any other feature on your programme. The 10 or 15 minutes time taken up by the Chirograph will be the most interesting part of your entertainment and no exhibitor can afford to be without it.

CHIROGRAPH OUTFIT.

Chirograph outfit consists of one Chirograph, 12 blank slides, bottle of opaque, small brush and printed instructions.

PRICE, Chirograph Outfit complete.....\$10.00

Pressure Gauge



To anyone using gas a pressure gauge is a great convenience and almost a necessity. Without it the operator is at a loss to know the amount of gas in the tank or the amount used at each entertainment. The usual size cylinder used on the road, in which gas is sold and shipped, is 12x48 inches. The amount of gas in this size tank when fully charged is 50 feet and should show pressure of about 225 lbs. This gauge will not only show at all times the pounds pressure in the tank but also the number of cubic feet. BEWARE OF CHEAP GAUGES!

Quality the Best.

This gauge is made of the best quality of brass (no iron), fully nickel plated and polished—the face is the best French plate glass, with bevel edges—the interior mechanism is the finest skilled labor can make—the dial is made by a new process on a composition metal that will always remain bright and distinct.

Each gauge has a box or case with sliding cover which protects the gauge when shipping.

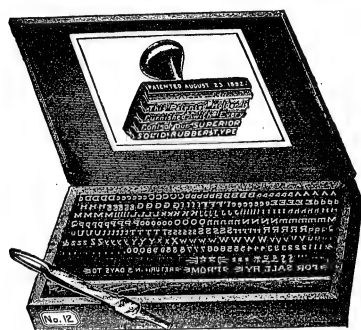
Price, complete with connection for tank.....\$5.00
This quality and finish of gauge is usually sold for seven dollars.

FILM CEMENT

Film cement is a specially prepared cement for mending films. It is not suitable for mending anything else, nor can any other cement be used for mending films. There is some very poor film cement on the market; but that furnished by us is guaranteed to be of the best quality. With each bottle we furnish a wooden case with a screw top so the bottle can be carried without danger of breaking. Although when sent by mail the bottle is always put in mailing case, still we will not be responsible in case of breakage.

Price, per bottle, including wood case.....25c
If sent by mail add 5 cents for postage.

Show Bill Type Outfit.



This Outfit is of Superior Solid Rubber.

As the style of advertising matter has much to do with the success of an entertainment, every feature of your bills should avoid any show of cheapness, or strained economy, beside being plain and prominent, as to date and place.

Our Show Bill Font

For convenience, economy of time and beauty, is an almost indispensable accessory. The font is a complete font of large clear type and figures, for any date or hour. It also includes the words: Hall, Opera House, School House, Music, Court, Church, Cong., Presb. Bap., M. E., Rink, Evening, etc.; also abbreviations for every day of the week and month of the year. In fact it is a complete set ready for use.

Price of entire outfit, including improved holder, pad, ink and typesetter, in neat box.....\$ 3.30

CARBONS.

FOR ELECTRIC LIGHT.

It is impossible to obtain a good light with poor carbons and care should therefore be used in their selection.

Ordinary carbons, such as are generally used for street light are not suitable for stereopticon or moving picture machine.

Cheap carbons make a deal of dust when burning; they have hard spots in them that cause the light to grow dim at times and to make a loud hissing noise. We carry in stock a specially prepared carbon for stereopticon and other high grade electric arc light use. The combustion is even and perfect and practically, they produce no dust. They give a brilliant, uniform light and produce the highest standard candle power in proportion to the current consumed. We carry the following

SOFT CORED, PRICE PER DOZEN.

7-16x12 .50	5-8x12 .70	½x9½ .55
¼ x12 .55	9-16x10 .50	¾x9½ .65

SOLID, PRICE PER DOZEN.

5-16x6 .25	7-16x7½ .35
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Lots of 100, 10 per cent. discount.

For direct current 15 to 20 amperes, use ½-inch top and 7-16 bottom; if using 25 to 30 amperes, use 9-16 top and ¼-inch bottom.

For alternating current use 7 16 or ½-inch carbons, according to the number of amperes used. If you order 7-16 and ¼-inch, carbons will give sufficient variety for general use on either current. For further information regarding use of carbons see Electricity, page 95.

END VIEW



Special Alternating Carbons.

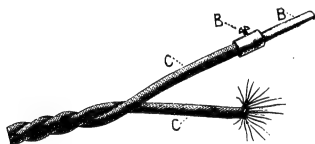
Everyone familiar with alternating current knows it is noisy and that the light is not steady. The advantages claimed for this carbon is that it greatly reduces the noise and makes the light burn more steadily. Owing to the shape of the carbon, the length of the arc is reduced thus reducing the noise and by the flat side of the carbon the "erater" is kept more on the front side of the carbon. When in use the flat side of both carbons should face the condensing lens. The carbons are made in one size only 9-16x10 inches.

PRICE, EACH 10 CENTS.

PRICE, PER DOZEN \$1.00

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Electric Wire Tips.



B shows wire attached to a tip ready for use and C shows appearance of wire when tip is not used. To use the tip the insulation should be removed from the wire, so the set screw B will come in contact with the *base* wire. This tip will not only be found a great convenience; but will insure perfect contact so full strength of the current will be obtained.

PRICE, each10
 " per dozen \$1.00



Cylinder Wrench. No. 2.

This wrench is made of the best steel and nickel plated. It can be used for removing the cap on gas tank, operating the valves, and attaching a high pressure dissolving key.

PRICE, EACH 60 CENTS.

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Monkey Wrench.

A wrench of this style will be found useful for those using gas tanks or a portable gas making outfit. The entire bar of this wrench is a solid steel forging of one piece, thereby having the greatest tensile strength. Length 12 inches, jaws will open 2 1/4 inches.

PRICE, 75 CENTS EACH

Stock Slide Box.

For stock we have had boxes made twelve inches in length, neatly covered with black cloth, without partitions, holding about 100 slides. These will be found very convenient for slides not in constant use.

PRICE, EACH 35 CENTS.

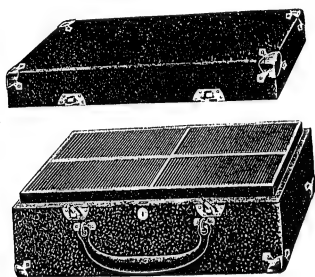
Tinters.

Tinters are usually made of colored gelatine or glass, and a few bright colors will be found a valuable addition to an outfit.

For throwing colored lights on a tableau, the tinters should be used in a slide carrier or color wheel; but when used to tint a picture, they should be held in *front* of the projecting lens. They will be found useful for throwing tinted background on statuary and for giving to scenery a sunset or moonlight effect. With a little practice, a pleasing effect can be obtained by blending or dissolving one color into another.

We have two kinds of tinters; both are the same size as an ordinary stereopticon slide. One is made of colored gelatine between two cover glasses, and the other is colored glass. Gelatine is more easily affected by heat, and is therefore not so durable.

Price, Gelatine slide 15 cents.
 Colored glass 25 cents.



Leader Slide Box.

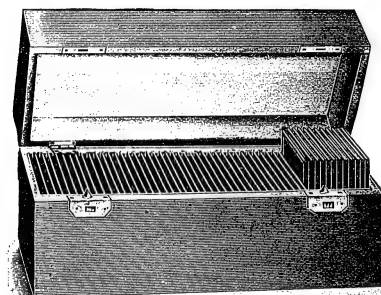
For convenience and practical use, for strength and finish, this slide box exceeds anything on the market. The box is made of wood covered with leather, has metal corners, leather drop handle, metal clasps, lock and key, four compartments separated by card board partitions, a separable top and holds 120 slides. If desired, to carry more than 120 slides, the cardboard partitions can be quickly removed and 60 more slides added to the box.

One of the important features of this box is the *removable top or cover* which is a great convenience to the operator. As a rule the room on a table by the machine is limited and a box with a hinge cover when open, requires twice as much room as though the cover could be removed. The metal corners not only strengthen and protect the box from injury, but also greatly improves its appearance.

As special protection to the slides, this box is padded top and bottom. Each side is firmly held in position by cushion so it cannot shake or rattle, and will not break.

Slides are usually carried in the hand and if there is any one thing about an outfit that should be first class it is the slide box.

PRICE, \$5.00.



Standard Slide Box.

A slide box for unmounted slides will be found not only a great convenience for carrying slides, but almost indispensable to the operator as a means of keeping his slides in proper rotation. The slide box shown in above cut is covered with cloth, has nickel plated clasp, and card board partitions. It is light and strong, and a decided improvement on the wood box.

This box is made in two sizes holding 60 and 100 slides. The box holding 100 slides is provided with straps and handle for carrying.

Price, Standard Slide Box No. 1, for 60 slides \$1.00 each.
Standard Slide Box No. 2, for 100 slides 1.75 "

Jumbo Slide Box.

As there is danger of breaking slides when checked as baggage, it is advisable to always carry them. To accommodate those who have a large number of slides, we have a box holding 240 slides.

This box or carrying case is 25 inches long, 9 inches high and 5 inches deep—has removable cover—card board partitions—metal corners—lock and key and a drop handle similar to the one shown in cut of Leader Slide Box.

Price, Jumbo Slide Box, for 240 slides.....\$4.00 each



Business Advertising Slides.

PRICE, 75 CENTS EACH.

See List Page 325

Every business man realizes the importance of advertising. The value of an advertisement depends on the attractive manner in which it is displayed and there is no method more attractive than an artistic and beautifully colored lantern slide. An advertisement of this character will not only arrest one's attention, but will be carefully read by *every body* who sees it. This can not be said of any other

class of advertising and for this reason little trouble will be experienced in soliciting ads.

These are the most striking slides of this character ever shown and were gotten up by one of the leading advertising artists of this country.

Some are comic cartoons, some fancy lettering, some appropriate pictures relating to the subject and some are beautiful scenery.

Name of Advertiser.

On all these slides is left a blank space for name of the advertiser. The usual method of "filling in" the name of the exhibitor is to write or print it on the slide with a pen and India ink. India ink on glass, even when used by an expert, will flow or spread more or less and when magnified on the curtain gives a very bad appearance.

We have entirely overcome this objection, by devising or discovering a method of printing opaque letters on glass. With it any one can fill in the name, and then the entire slide will have the appearance of being *specially* made for the advertiser. Not only that, but special ads or announcements can be printed on a plain slide glass and thrown on the curtain. This outfit for printing on glass is put up complete in small box and by using it you can double the value of your advertising slides.

Price, Opaque Printing Outfit on Glass,.....\$1.50

A Clear Profit.

It is easy to get ads when you have fine slides to show and what you get in this way is a *clear profit*. Quoting from one exhibitor he says: "Since receiving your advertising slides I have made enough from my ads to pay all my rail road fare and hotel bills. It is just like finding that much money every day."

Advertising customers will create local interest in your entertainment which means large audience and increase in the profits.

On receipt of 25 cents we will send print of the complete list of Advertising Slides. Of some lines there are a number of different styles and new ones are constantly being added.

Special slides made to order.

Lantern Slides or Views.

The making of good lantern slides is a special branch of photography and the coloring of slides a special branch of art. A photographer or an artist, as the term is usually applied, cannot make good lantern slides, nor successfully color them.

Our slide department is the largest and most complete of any in this country. We employ the best and largest staff of photographers and color artists and make both wet and dry plate slides. We have four dark rooms, with a capacity of eight hundred slides per day.

In our show room are over two thousand slides under electric display. A visit to our establishment will convince the most skeptical of the truth of our statements. We have our own power and electric light plant and buy all material used in making slides direct from the manufacturers in Europe and America. The size of our plant and the plan on which it is conducted enables us to make a high grade slide at a low price.

Slides from Paintings and Drawings.

It is not possible to make all slides equal in quality. Slides made from drawings and paintings will not have the detail and brilliancy of those made from life posings. Owing to lack of sufficient light slides of interior views are not as a rule equal to those of exterior views. Quality of a slide depends largely upon the quality of the negative and to obtain good negatives, not only requires a good lens, but also good light.

Song Slides.

We are large manufacturers of song slides and with few exceptions all song slides made by us are from life posings. We do not use painted back ground for scenery; but send our photographers to California, Florida, Canada or wherever it is necessary to obtain the actual scenes for the song. For instance if a song called for scenes of the Swanee River, we send a photographer to the Swanee River to get them. Our song slides are therefore true to life and correctly represent the sentiment of the song.

There are many cheap song slides on the market. They are

usually copied from other slides and are poorly colored. "A good slide will help a poor song and a poor slide will kill a good song."

Coloring Slides.

Beware of cheap colored slides—they are dear at any price. There is as much difference in artists who color slides as there is difference in artists who paint pictures. In both classes you will find "daubs."

Good coloring increases the value of a slide, poor coloring decreases the value. Better to have a good plain slide than a poorly colored one.

All slides are colored by hand and all colors must be transparent colors.

Slides Between Moving Pictures.

A most valuable investment will be a few choice slides to use between moving pictures. They will be found restful to the eye and will please the audience; they will lengthen your entertainment and give variety to your program.

We have twenty-five of these slides, and every one is a work of art. They are made by reduction from large negatives, and are full of detail, sharp, clear, and brilliant. The coloring is done by the best color artists, and no better slides were ever made at any price.

Among these slides is a beautiful view of Niagara Falls at sunrise in summer time; another is a view of Niagara Falls in winter, after a heavy snow. This scene was taken in the morning while the sun was shining, and the piles of ice and snow glisten like diamonds. Another slide is a night scene of a vessel on the ocean. The moon is partly hidden by a fleecy cloud; the reflection or path of the moon shows plainly in the water; large volumes of smoke are pouring from the smoke stacks, while a flood of light streams from all the windows of the vessel. Another is a land scene of a raging storm. It shows a high wind, heavy dark clouds, with flashes of lightning and torrents of falling rain.

Every slide represents some striking feature, and is from an artistic standpoint far superior to other high class views.

PRICE, Each, Colored, \$1.00

If full set of 25 is taken, 5 per cent. discount is allowed.

The Wonders of America, or Uncle Sam's Success

This descriptive and illustrated lecture describes the great and successful things that have made this country the admiration of all the world. Never before has a lecture been written covering a field so broad or a subject so popular. There is so much on this subject to select from that the monotonous details ("dry part") usually found in all lectures has been omitted and only the choice crisp parts of each subject used.

The lecture is divided into fifteen different headings or subjects all combined in one grand descriptive lecture. It is so written that each part or subject is complete in itself and any amount of time desired (from ten minutes to three hours) can be assigned to this lecture. This will be found very convenient to those who devote only a portion of their entertainment to a lecture.

To gather this authentic and valuable information has required an expenditure of a great deal of time and money. Access has been had to the leading public and private libraries of the country. The leading literary, political and financial men as well as great inventors of the day have lent their assistance to perfecting this work. Never has a lecture been written that received such universal support of press and public as THE WONDERS OF AMERICA (the things in which we excel the world). The verdict of all who see and hear it is, that as an instructive and interesting lecture it has never been equalled.

A GRAND SUCCESS.

A set of slides with lecture on the "WONDERS OF AMERICA" will make your entertainment popular with the public and local press; it will fill your house and bring return dates; it will insure success where there might be failure. If you wish to increase your profits buy a set of these slides for no one using the stereopticon can afford to be without them. To an exhibitor this set of slides is like a bank account. You can draw on it for any amount of time you wish to occupy.

The entire lecture will last about three hours and is illustrated by 124 slides. It is however, so arranged that the full number of slides can be used in an evening's entertainment, or if desired any one of the fifteen different subjects can be presented independently.

Price. Set No. 1, with printed lecture,.....\$22.75
Set No. 2, " " 45.00
Set No. 3, " " 58.00

Set No. 1 consists of 30 colored and 32 plain slides. This set covers all the subjects or headings in the lecture, omitting a portion of each subject and using only half the slides. Those used in this set (see list of slides) are marked with a star. If preference is given we will send an equal number of any other selection.

Set No. 2 consists of 60 colored and 64 plain slides.

Set No. 3 All the slides (124) are beautifully colored.

In the lecture, the descriptive part of each slide is divided in two parts so that all the slides can be used and the entire subject covered in about an hour and a half.

Set No. 2 and No. 3 can be used for one or two entertainments as desired.

MAKE YOUR LECTURE RICH WITH SLIDES.

Much interest will be added to the entertainment by using a large number of slides and you will find it greatly to your interest to purchase the full set.

Set No. 3 with this lecture will make the finest and most interesting entertainment of the kind ever offered to the public, and we would advise you to make a special effort to secure it.

For list of slides see page 388.

Posters furnished at \$5.00 a thousand.

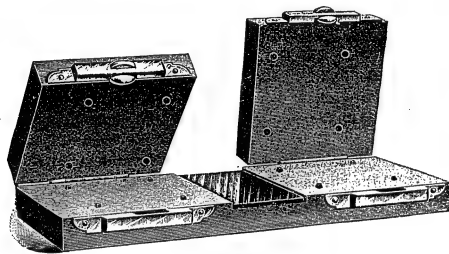


Mark Your Slides.

To prevent error of putting a slide in *up-side down* or *wrong-side-to*, a star or mark of some kind on one corner of the slide will be found a great convenience. We have them, same size and shape as cut, gummed ready to stick on.

Price, per box.....\$.10

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Film Mender.

It is almost impossible to mend a film accurately without using a "film mender," and this one has been constructed to meet the popular demand for a cheap, yet accurate mender. It is made of hardwood finished in oil, with nickel plated trimmings.

Price.....\$2.00

Poses Plastique

FOR LIST OF SLIDES SEE PAGE 387

This is a screen specialty in which the picture is thrown on the individual in place of on the screen. The picture usually covers the entire slide with a V or U shape piece cut out of the picture for the head.

The individual who is posing stands before a black curtain dressed in white costume (white dress or tights) and wears a cloak that is white *inside* and black *outside*. With extended arms the inside of the cloak and the white costume, take the place of the curtain on which the picture is thrown. When the picture is changed the cloak is closed by bringing the arms together. While the cloak is closed the picture is changed, so when the cloak opens a new picture is shown. A single or double lantern can be used; but as a rule a single lantern with a double slide carrier is preferred. When this is used the operator should cap the projecting lens, while the next slide is being "pushed" in place. As the cloak opens and closes, the picture should appear and disappear.

When closing the cloak, some think the effect much better to bring the arms together high enough to conceal the head. The object of standing in front of a black curtain, is, so that only the part of the picture falling on the cloak will show. The curtain should be made of some

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rough material that will absorb light, like black velvet or black cotton flannel. Better results will be obtained by placing the black curtain about ten feet *back* of the party posing.

THE CLOAK.

The cloak is usually square or oblong, fastened at the shoulders and should have a loop near the edge for the hand to hold the cloak when the arms are extended. The cloak is very easily made as there are no sleeves or armholes to be made or any fitting to be done. The objection to buying a cloak ready made is the difficulty of getting one the proper length. Spread of the cloak can be increased by using a short stick held in the hand *between* the cloth and lining. The best cloak is made of black velvet *outside* and white satin *inside*. Cheaper material, however, can be used with good results. If not convenient for the party posing, to wear a white costume, the cloak can be placed *in front* of the individual and fastened at the shoulders, and waist. The cloak should extend from the shoulders to the floor. One of the advantages gained by placing the cloak *in front* is that the party posing can stand on a box or some elevation which will give appearance of being much taller. This will enable a person of short stature to make a good size picture and for ancient and fashion costumes this is specially desirable.

Many prefer these slides without cut outs but if any desire to have them made with cut out, kindly state so when ordering.

Poses Costumes and Ancient Costumes

Black Curtain Not Necessary with these Slides

Slides of Ancient Costumes will be furnished as requested with head "cut out" for poses or when not used for posing will be furnished complete with the head and head-gear. These costumes are authentic in both style and color and were secured at expenditure of much time and money. They date back over two thousand years and are the only set of slides of the kind ever made. They are sharp and clear, brilliantly colored, (true to life), and will be found not only instructive, but novel and interesting.

Black Curtain not necessary. In slides of Ancient Costumes the back ground is "blacked out," so only the costumes will show on the curtain. Therefore it is not necessary for the party posing to stand in front of a

black curtain. The cloak and method of using the slides is the same as described under head of "Poses Plastique."

On the black back ground of each slide, cut in white letters, is the name of the nation and date the costume was worn.

Selections can be made all from one nationality, showing the different style of dress or costumes worn by a certain country at the different centuries. In this selection you can include Kings, Queens, Men and Women of rank, Warriors, Bishops, Priests, Musicians, Citizens, Servants, etc. Another interesting set can be made by selecting from each country one or more individuals of similar rank, by which a comparison of their odd and interesting costumes can be made. If this selection is left to us, we will send only those that are strikingly odd and interesting.

FOR LIST OF SLIDES SEE PAGE 380.

Poses Facion and Fashion Costumes

Like the slides of ancient costumes, these slides will be furnished with or without "cut out" for the head. The slides are made from the latest Paris fashion plates, artistic in design and beautifully colored. There is nothing more interesting to a lady than a fashionable gown and whatever interests the ladies, will secure patronage of the gentlemen.

There is set of twenty-five of these slides consisting of different styles of ladies' evening dress, street costumes, etc. They will be sold separately or in sets as desired.

A Profitable Investment.

Some of the ancient court costumes are gorgeously brilliant in precious stones and rich colors. One of the expenses incurred in the manufacture of Costume Slides, is the time required to obtain accurate registration, that is, the neck of the picture should *exactly* fit neck of the individual who is posing. These slides can be shown with equal interest in theaters, churches or schools and will prove a most profitable investment.

If not convenient to use them with a cloak for posing, order them complete with the head. They will give variety to your entertainment and prove a most valuable addition to your program.

Price, of Fashion and Ancient Costumes,75 cents each

FOR LIST OF SLIDES SEE PAGE 380

Slides of

Tissot's Life of Christ.

Tissot's paintings of the Life of Christ are universally considered to be the finest production ever made of this great subject.

They are not only valuable as a work of art; but cover nearly every incident in the Life of Christ as well as the Gospel stories. The McClure-Tissot Company are owners of the copyright and control all publications and reproductions of Tissot's paintings. These slides are therefore sold at higher price than other slides and each slide is marked copyright. For churches and Sunday evening services these slides will be found very popular. They are sold both plain and colored. The colored slides are an exact reproduction of the original paintings.

These slides should be used only colored, for without coloring it is not possible to conceive this great artist's idea of the scenes. We usually keep sets of these on hand for rental.

For list of slides see page 431. There are 76 with lecture marked with star in the list.

PRICE, COLORED SLIDES \$2.00 EACH. PLAIN SLIDES 75 CENTS EACH.

Rental, 5c each per day, 10c each per week, same price as for Song Slides.

Advertising Posters.

We have, at large, expense, provided a supply of advertising posters in two colors and by printing them in large quantities we can supply them to our customers at much lower prices than would be charged for similar bills if printed as they were required. These posters are attractively displayed and their proper use will be found very helpful in securing a good attendance at your entertainments. Order by number. Blank white Daters 50 cents per 1000.

No.		Price per 1000
1	Beautiful Stereopticon Views and Popular Lecture.....	\$5.00
2	Beautiful Stereopticon Views, Popular Lecture and Marvelous Moving Pictures.....	5.00
3	Beautiful Stereopticon Views, Popular Lecture and Illustrated Songs.....	5.00
4	Beautiful Stereopticon Views, Popular Lecture, Illustrated Songs accompanied by Mechanical Orchestra and Marvelous Moving Pictures.....	5.00
5	Marvelous Moving Pictures, Illustrated Songs and Beautiful Stereopticon Views.....	5.00
6	Marvelous Moving Pictures, Illustrated Songs, Mechanical Orchestra, Stereopticon Views with Popular Lecture.....	5.00

In less quantities than 1000 the posters will be furnished at 60 cents per 100.

We have also bills advertising special lectures only, that we sell at the same price as above named. Samples sent free on application.

MOVING PICTURE FILMS.

We have separate catalogue of moving picture films, which will be furnished on application. When selecting moving picture films, care should be taken to not only select interesting subjects; but those that are sharp, clear and distinct. You cannot judge the value or quality of a film by the name or description. If you will leave selection of film to us, we will give you the benefit of our experience and send you only those that are sharp and clear and interesting to the public.

COLORED FILMS.

Beware of cheap colored films. Some firms advertise to color films for two or three dollars each. This *so-called* coloring is simply *tinting* the film, or perhaps only a small part of each picture has a little color daubed on it. Many a good plain film is ruined and rendered hideous by this kind of work.

There are between seven and eight hundred pictures on a fifty foot film and to color them artistically, requires an expert artist and great deal of time.

Films colored by us are colored in entire. Not only the faces; but the furniture; carpets, wall paper and draperies are artistically colored and blended in pleasing harmony.

We keep in stock the following colored films: The American Flag, Skirt Dance and the Fire Dance. These films are beautifully colored by a high class artist who makes a specialty of coloring films. The great advantage of these films is, that the picture on the screen is the same, whether it is run forward or backward. A film of this kind can therefore be kept on the curtain as long as desired and in value to the exhibitor, is equal to a 150 foot film.

As a closing picture, there is nothing that will receive applause equal to a beautifully colored film of the American Flag waving in the breeze. It can be shown in any church or theater and will be found the most profitable investment an exhibitor can make. Coloring greatly improves some films, while others the improvement is not sufficient to warrant the additional expense. The American Flag and the Fire Dance *without color* are of comparative little value; but when properly colored always win big applause.

Price, Skirt Dance, Fire Dance, or American Flag, Colored \$10 each. This price includes both the film and the coloring.

Price for coloring other films will vary according to the subject.

Moving Picture Films.

Send for Separate Descriptive List.

We can recommend the following moving picture films as being sharp, clear and full of action. They are choice films of several manufacturers both in this country and in Europe. We aim to carry them in stock and can usually make prompt shipment. However, to insure prompt shipment it is always advisable to make a second choice.

The popular demand is for comic and mysterious subjects of which this list furnishes a choice selection. For detail description of these and many other films, send for descriptive film list.

COMIC AND MYSTERIOUS FILMS. IMPORTED.

	FT.	PRICE		FT.	PRICE
Famous Box Trick.....	65	\$ 9.00	The Boarders on a Lark.....	130	18.00
The Athletic Donkey.....	115	17.25	Dislocation Extraordinary.....	130	18.00
Midnight Episode.....	65	9.00	The Four Great Comedians.....	65	9.00
The King of Cards.....	100	15.00	Magical Eggs.....	130	18.00
How He Missed the Train.....	65	9.00	Cook's Revenge.....	65	9.00

COMIC AND MYSTERIOUS FILMS. DOMESTIC.

	FT.	PRICE		FT.	PRICE
Casey and the Steam Roller.....	60	\$ 9.00	Trick Donkey.....	75	9.00
Love's Ardor Suddenly Cooled.....	35	5.25	Casey in a Mine Explosion.....	70	8.40
Lightning Facial Change.....	70	8.40	Snapshot and its Consequences.....	75	9.00
Window Cleaner's Mishap.....	45	5.40	The Port Bed and Burglar.....	65	7.80
A Photographic Contortion.....	65	7.80	Casey's Twins.....	85	12.75
Oh! Shut Up.....	50	6.00	The Miller and Chimney Sweep.....	50	6.00
Smashing a Jersey Mosquito.....	85	10.20	Bucking Broncho.....	50	6.00
Target Practice.....	75	9.00			
Mechanical Head.....	50	6.00			

The exhibitor who has already purchased his films will find it a most profitable investment to add a few of the above choice subjects to his list.

Passion Play Films.

The following are the most important pictures of the Passion Play and in connection with slides on the same subject will make a complete evening's entertainment. Set of slides on Passion Play with printed lecture is listed on page 343. On application will mail complete descriptive list of moving pictures of the Passion Play.

PASSION PLAY MOVING PICTURES.

	FT.	PRICE		FT.	PRICE
Birth of Christ.....	54	\$ 6.60	Crucifixion.....	200	24.00
Baptism of Christ.....	100	12.00	Taking Down from the Cross.....	130	15.00
Blessing Little Children.....	137	16.45	Burial.....	100	12.00
Christ Walking on the Water.....	65	9.00	Resurrection.....	145	17.40
Christ Before Pilate.....	135	16.20	Ascension.....	60	9.00

	PT.	PRICE
The Great Train Robbery (Edison's).....	74¢	\$111.00
The Great Train Robbery (Lubin's).....	600	66.00
Indians and Cowboys Attack on a Stage Coach (Imported).....	\$85	70.20
Life of Christopher Columbus (Imported).....	850	102.00
Marie Antoinette (Imported), very fine.....	550	66.00
Marie Antoinette (Imported), very fine.....	425	63.75
Life of an American Fireman.....	600	72.00
Bull Fight (3 bulls killed—6 horses gored).....	600	66.00
Bank Robbery.....	425	63.75
Fighting the Flames.....	450	54.00
Tracked by Blood Hounds.....	990	148.50
European Rest Cure.....		
How a French Nobleman Got a Wife Through the New York Herald "Personal" Column.....	675	101.25

OTHER CHOICE IMPORTED SUBJECTS.		
	FT.	\$ PRICE
Barnum's Trunk (comic and mysterious, a good subject).....	400	\$48.00
The Strike (a social drama).....	435	52.20
The Strike (a social drama).....	115	13.80
Birth of the Butterfly (a pretty subject, and nicely tinted).....	390	46.80
Scenes on Every Floor (an excellent comic).....	115	13.80
Elephant at Work in India (fine picture and very interesting).....	160	19.40
The Nest Robbers (interesting and amusing).....		

OTHER CHOICE DOMESTIC SUBJECTS.		PR.	PRICE
Old Maid in the Drawing Room.....	90	\$	13.50
Fantastic Cake Walk.....	65		7.80
At Sea in a Storm.....	45		5.40
Surf Scene.....	65		7.80
Train Scene in Royal Gorge.....	75		9.00
Astronomer's Dream, or Trip to the Moon.....	200		24.00
" " " "	300		36.00
" " " "	50		6.00
Fire Run, or Going to the Fire.....	70		8.40
Panoramic View of Red Rock Canyon.....			

Moving Picture Films.

We always have in stock a number of second-hand films, the price of which is usually from one-third to one-half the price of new films. A few of these with a number of choice new subjects, will make a good selection at reasonable price. Our stock of second-hand films is constantly changing; and we therefore have no printed list but a typewritten list will be sent any time on application.

When buying films, care should be taken to obtain films made from original negatives. Many imported films have been copied in this country and are represented as being made from original negatives.

There is a popular demand for comic and mysterious subjects and a few of these imported films will be found a most valuable addition to any exhibitor's list.

	Length about, feet	Price
*THE FAMOUS BOX TRICK.....	65	\$ 9.00

This is one of the most surprising and clever subjects of the entire series. The conjurer causes to appear suddenly on the table a box, from which a boy emerges. He is immediately cut in two pieces at a blow from the axe of the conjurer. Instead of falling to the floor, the pieces assume the shape of two lively youngsters, who commence to fight with each other. The conjurer not approving of this conduct, causes one suddenly to disappear. The other boy, whom he takes up in his arms, he dissolves into an English and an American flag, which are vigorously waved by the magician. A most interesting film, sharp and clear.

	Length about feet	Price
*ADVENTURES OF WILLIAM TELL—2.....	65	9.00

A clown is seen entering a hall, in which he gathers together the different portions of armor, adjusting the same on a pedestal in the shape of a man. He places a cabbage on the helmet of the armor, which he endeavors to shoot off with a bow and arrow, as did William Tell of old. Immediately when his back is turned, the suit of armor comes to life, taking the cabbage from his head, throwing it at the clown. He approaches the dummy, pulling off his arm and again adjusting the same before proceeding for the second time to accomplish his purpose. The dummy takes exception to being made a target of and pounces upon the clown, whom he swings into the air, finally wiping up the floor with him, making his exit from the scene. The clown, who has the appearance of a limp rag on floor, gathers himself together, but in endeavoring to make his escape he knocks against the bow-string, which causes the gun to discharge, piercing him with the arrow; the gun also causing fine smoke effects. A very funny subject, full of life.

*A MIDNIGHT EPISODE.....	65	9.00
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A sleeping apartment of a friend who retires for the night. The rays of the moon are shining upon the bed through the window. He is suddenly awakened by a bug of gigantic proportions crawling over him. This he attacks and destroys, but before again retiring he notices three more climbing up the wall. He lights the candle and applies the flame to each, causing them to explode with fine smoke effect. After this slaughter he retires in contentment and soon sleeps the sleep of the just. A very funny subject.

*CHRIST WALKING ON THE WATER.....	65	9.00
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Showing the rolling sea, upon which gradually appears a clond of mist. From this evolves the figure of Christ, who proceeds to walk on the waves. The rolling movement of the water and the sudden apparition certainly give a most startling effect, illustrating the biblical miracle of Christ walking on the water.

*HOW HE MISSED HIS TRAIN (very comical).....	65	9.00
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A man wishing to catch a train, and having left himself none too much time to do so, rises from his couch and proceeds to don his garments. These however change in the most fearful manner, trousers becoming a coat, a coat a waistcoat, etc., etc. After a manful struggle he comes to the conclusion that his clothes are one too many for him, and goes back to bed again, to think the matter over.

	Length about feet	Price
CINDERELLA.....	410	56.00

A grand spectacular production, illustrating every scene of the fairy tale. Supplemented by marvelous tricks, dissolving scenic effects, ballets, marches, etc., in which over thirty-five people take part. In twenty tableaux, as follows:

- | | |
|------------------------------------|--------------------------------|
| 1 Cinderella in Her Kitchen | 10 The Godmother of Cinderella |
| 2 The Fairy, Mice and Lackey's | 11 The Prince and Cinderella |
| 3 The Transformation of the Rat | 12 Arrival at the Church |
| 4 The Pumpkin change to a Carriage | 13 The Wedding |
| 5 The Ball at the King's Palace | 14 Cinderella's Sisters |
| 6 The Hour of Midnight | 15 The King, Queen and Lords |
| 7 The Bedroom of Cinderella | 16 The Nuptial Cortège |
| 8 The Dance of the Clocks | 17 The Bride's Ballet |
| 9 The Prince and the Slipper | 18 The Celestial Spheres |
| | 19 The Transformation |
| | 20 The Triumph of Cinderella |

THE COOK'S REVENGE.....	65	9.00
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Showing the interior of a kitchen, with the cook trying to embrace and kiss the maid, who drops the dishes and runs away as she hears the proprietor approaching. The cook hides in a cupboard, but is discovered by the manager, who squeezes the door of the cupboard, thereby cutting off the head which was projecting. At this he is horrified and places the head on a table, where it starts grinning at him. He takes the head and throws it into the cupboard, and out walks the cook, who proceeds to literally wipe the floor with his tormentor. A wonderful and humorous subject.

JOAN OF ARC.....	815	110.00
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A grand spectacular production in twelve scenes. About 500 persons enacting the scene, all superbly costumed. Duration of exhibit about 15 minutes.

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|---|---|
| 1 The Village of Domremy, Birthplace of Joan of Arc | 6 Triumphant Entry into Orleans |
| 2 The Forest of Domremy | 7 Coronation of Charles VII. at Reims |
| 3 Joan of Arc's House at Domremy | 8 The Battle of Compiègne in Prison |
| 4 The Port of Vaucouleurs | 10 The Interrogatory |
| 5 The Castle of Baudricourt (Superb Picture of a Middle Age Interior) | 11 The Execution, The Market Place at Rouen |
| | 12 Apotheosis |

THE TRIPLE CONJURER AND THE LIVING HEAD (excellent subject)..... Length about 85 feet Price 12.00

In this extraordinary film a conjurer divides himself into two similar persons. Then the two conjurers place a cardboard head on a table, the head comes to life, and one of the conjurers passes under the table, to show that there is nothing underneath. The body of a lady gradually appears under the head, thereby completing the figure. The two conjurers try to kiss her, but Mephistopheles appears behind one of them and the lady disappears gradually, leaving the two operators facing each other. The conjurers, seeing the Devil, run away, but Devil at this stage dispenses with his disguise, and is then recognized as the original conjurer as at the beginning.

THE CHRISTMAS DREAM..... 520 75.00

In twenty scenes, with dissolving effects, tricks and spectacular tableaux. Snow scenes, ballets, night effects, marches.

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|---------------------------------|--|
| 1 The Children's Bedroom | 12 The Christmas Eve Dinner |
| 2 The Dream | 13 The Poor Man's Portion |
| 3 The Review of the Toys | 14 The Merry Christmas Morn |
| 4 The Celestial Messengers | 15 The Presents |
| 5 Dolly's Ballet | 16 The Ice Country |
| 6 On the Roofs of the City | 17 The Snow Statue |
| 7 The Guardian Angels | 18 The Delight of the Children |
| 8 The Old Bell-Ringer | 19 The Christmas Tree |
| 9 The Great Bell in the Steeple | 20 Apotheosis "Santa Claus in his Glory" |
| 10 The Midnight Service | |
| 11 The Procession of Lant-erns | |

RED RIDING HOOD..... 520 72.00

A grand spectacular performance of this popular fairy tale, with scenery, tricks and dissolving effects. Duration of exhibit, about twelve minutes. In twelve tableaux as follows:

- | | |
|--|----------------------------------|
| 1 The Kitchen of Mr. Plumcake | 7 The Grandmother's Cottage |
| 2 The Main Street of the Village | 8 The Grandmother's Bedroom |
| 3 The Meeting of the Wolf in the Forest | 9 The Pursuit of the Wolf |
| 4 Dance of the School Girls | 10 The Sheep Rocks and Waterfall |
| 5 The Windmill | 11 Return to the Village |
| 6 The Miller, Father Careless, and his Donkey, Clever Jack | 12 Apotheosis |

***MAGICAL EGG**..... Length about 130 feet Price 18.00

A human skeleton is placed upon a table by an attendant. When the attendant leaves the room the skeleton begins kicking his legs and throwing his arms about, and suddenly turns into a magician. The magician produces an egg, performing several slight-of-hand tricks, and places it upon the table with the small end downward. He then crudely draws a human face upon the shell, and the egg immediately begins growing larger until it reaches the size of a normal head. The form of the egg fades away and there immediately appears the head of a very pretty girl. Then two more of the same type appear on either side of the original. The heads of the girls are merged into one head and from this appears the hideous head of a hobgoblin. The hobgoblin fades away into the original egg. The egg is reduced to its normal size and is removed from the table by the magician, who swallows it. He then takes his place on the table, reverting back to the skeleton, which is removed by the attendant, thus closing the picture.

***THE BOARDERS ON A LARK** (full of tone)..... 130 18.00

This picture shows the ground floor and also the first floor front of a modern lodging house. In the lower room the landlord and his lady are having dinner, while above them four young men are competing as to who can make the most noise. Tiring of this amusement, they bore through the floor and let down an enormous spider, which upsets the dinner party. One of the lodgers falls through the ceiling and upsets the place and drives the landlady into hysterics by very cleverly simulating an elephant by means of a table cloth and two broomsticks. Finally a policeman appears on the scene, but getting under the hole in the ceiling, is completely overwhelmed with furniture.

THE MAN WITH THE RUBBER HEAD..... 105 25.00

A chemist in his laboratory places upon a table his own head, alive; then fixing upon his head a rubber tube with a pair of bellows, he begins to blow with all his might. Immediately the head increases in size and begins to enlarge until it becomes truly colossal while making faces. The chemist, fearing to burst it, opens a cock in the tube. The head immediately contracts and resumes its original size. He calls then his assistant and informs him of his discovery. The assistant, wishing to experiment for himself, seizes the bellows and blows into the head with all his might. The head swells until it bursts with a crash, knocking over the two experimenters. The chemist in a rage seizes his assistant and throws him out of the window.

	Length about feet	Price
BOB KICK THE MISCHIEVOUS KID (An amusing transformation scene).....	125	21.50

Two nurses enter upon the scene, one bearing a nursing, the other leading by the hand Bob Kick, a vaudeville comedian, dressed as a baby in swaddling clothes. The latter toys with a balloon while a soldier makes up to the two nurses and takes them away for some refreshments. Bob Kick perceives a bottle of champagne upon the table evidently forgotten. He puts his balloon down upon the table, drinks the wine, becomes intoxicated, and falls asleep. In his sleep he sees the balloon change into the head of a woman which in turn becomes the head of a grimacing man. He awakes with a start, and, seizing a stick, strikes the head which bursts into pieces while the table tumbles over on to him, imprisoning him beneath it. The grotesque character to whom the head belongs leaps upon the table crushing under his weight the unfortunate Bob Kick.

His nurse returns just in time to rescue him and gives him a hoop which she has just bought. Bob uses the hoop as a skipping rope, then he calls the second nurse. He makes the nurse hold the hoop in the air. He leaps through it and disappears.

The nurses hunt around for him and finally continue their quest outside. The soldier returns much disturbed with the baby which one of the nurses has entrusted to him. He rushes to the right and to the left hunting for the nurses while holding the child in his arms. He makes a false step, falls upon the child and flattens it out. He hustles away as fast as his legs can carry him.

THE UP-TO-DATE SPIRITUALISM, (a very funny subject).....	65	9.00
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In this subject a "unique eccentric" enters the drawing room inhabited by spirits. He tries to take off his coat and hat, but these garments return to his head and shoulders as soon as he takes them off. The chairs, his umbrella, his hat, etc., fly away in different directions and by various methods.

*THE FOUR GREAT COMEDIANS (very comical).....	65	9.00
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An omnibus arrives drawn by an extraordinary mechanical horse. On the top are four negroes. The horse kicks and upsets the negroes, who are changed into white clowns. They slap each others faces and by the blows become black again. They kick each other and become white once more. Finally they are all merged into one large negro, and when he refuses to pay his curfare, the conductor sets fire to the omnibus and the negro bursts into a thousand pieces.

	Length about feet	Price
THE APPARITION, OR MR. JONES' COMICAL EXPERIENCE WITH A GHOST (very comical).....	170	29.00

Interior of the bedroom of an inn. Arrival of a traveler accompanied by a servant who shows him into the room and places upon the table a candlestick.

She assists the traveler in removing his coat and in slipping on his house-coat. He seats himself beside the table to read his paper, when suddenly the candle moves itself to the other end of the table. The traveler brings back the candlestick to its place, and again it moves away. And for three times it does the same thing. The traveler enraged takes his seat on the other side of the table, but the candle instantly flees from him. A most strenuous pursuit begins, the candle always keeping away from the traveler. After awhile, the candle suddenly becomes enormously large, then it changes into an almost invisible shape, and finally it resumes its normal size. The traveler believing that he can read in peace starts again to peruse his paper, when the candle moves up and sets fire to it. He throws the paper quickly away and strives to put out the flames with a siphon of seltzer water, but they, on the contrary, grow larger and in the midst of them appears the genius of Fire who changes imperceptibly into a phantom or grotesque apparition. The traveler starts a topsy-turvy combat with the spectre, thwarting it in every way, while he overturns furniture, wash-basin, chairs, stumbling down every moment. But the phantom is in no wise affected, and it begins a grotesque dance, sometimes becoming very indistinct, sometimes clear, sometimes transparent, sometimes opaque. Finally it enters into the most marvelous vibrations, horizontal and vertical. (New trick.) *These strange contortions of the spectre, the changes in distinctness of the apparition while the rest of the picture together with the traveler remains clear, constitute a very curious fascination.* The traveler, in a final effort, makes an attempt to strike the ghost with his umbrella, but it vanishes, and when the door opens again, the maid enters with a collation just in time to receive the blow intended for the spectre. Her tray, the dishes, the bottles fly into pieces, while the traveler falls to earth exhausted.

*DISLOCATION EXTRAORDINARY.....	130	18.00
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This is one of the best and most mysterious films ever produced. A clown sits down in the centre of the picture, and his legs, arms and head travel all around the room, there being not the slightest doubt that they are genuine, living limbs. The film closes by the clown sitting on his own head. Absolutely unique.

BOB KICK THE MISCHIEVOUS KID (An amusing transformation scene).....

Length about
feet Price
125 21.50

Two nurses enter upon the scene, one bearing a nursing, the other leading by the hand Bob Kick, a vaudeville comedian, dressed as a baby in swaddling clothes. The latter toys with a balloon while a soldier makes up to the two nurses and takes them away for some refreshments. Bob Kick perceives a bottle of champagne upon the table evidently forgotten. He puts his balloon down upon the table, drinks the wine, becomes intoxicated, and falls asleep. In his sleep he sees the balloon change into the head of a woman which in turn becomes the head of a grimacing man. He awakes with a start, and, seizing a stick, strikes the head which bursts into pieces while the table tumbles over on to him, imprisoning him beneath it. The grotesque character to whom the head belongs leaps upon the table crushing under his weight the unfortunate Bob Kick.

His nurse returns just in time to rescue him and gives him a hoop which she has just bought. Bob uses the hoop as a skipping rope, then he calls the second nurse. He makes the nurse hold the hoop in the air. He leaps through it and disappears.

The nurses hunt around for him and finally continue their quest outside. The soldier returns much disturbed with the baby which one of the nurses has entrusted to him. He rushes to the right and to the left hunting for the nurses while holding the child in his arms. He makes a false step, falls upon the child and flattens it out. He hustles away as fast as his legs can carry him.

THE UP-TO-DATE SPIRITUALISM, (a very funny subject).....

65 9.00

In this subject a "comique eccentric" enters the drawing room inhabited by spirits. He tries to take off his coat and hat, but these garments return to his head and shoulders as soon as he takes them off. The chairs, his umbrella, his hat, etc., fly away in different directions and by various methods.

*THE FOUR GREAT COMEDIANS (very comical).....

65 9.00

An omnibus arrives drawn by an extraordinary mechanical horse. On the top are four negroes. The horse kicks and upsets the negroes, who are changed into white clowns. They slap each others faces and by the blows become black again. They kick each other and become white once more. Finally they are all merged into one large negro, and when he refuses to pay his carfare, the conductor sets fire to the omnibus and the negro bursts into a thousand pieces.

THE APPARITION, OR MR. JONES' COMICAL EXPERIENCE WITH A GHOST (very comical).....

Length about
feet Price
170 29.00

Interior of the bedroom of an inn. Arrival of a traveler accompanied by a servant who shows him into the room and places upon the table a candlestick.

She assists the traveler in removing his coat and in slipping on his house-coat. He seats himself beside the table to read his paper, when suddenly the candle moves itself to the other end of the table. The traveler brings back the candlestick to its place, and again it moves away. And for three times it does the same thing. The traveler enraged takes his seat on the other side of the table, but the candle instantly flees from him. A most strenuous pursuit begins, the candle always keeping away from the traveler. After awhile, the candle suddenly becomes enormously large, then it changes into an almost invisible shape, and finally it resumes its normal size. The traveler believing that he can read in peace starts again to peruse his paper, when the candle moves up and sets fire to it. He throws the paper quickly away and strives to put out the flames with a siphon of seltzer water, but they, on the contrary, grow larger and in the midst of them appears the genius of Fire who changes imperceptibly into a phantom or grotesque apparition. The traveler starts a topsy-turvy combat with the spectre, thwarting it in every way, while he overturns furniture, wash-basin, chairs, stumbling down every moment. But the phantom is in no wise affected, and it begins a grotesque dance, sometimes becoming very indistinct, sometimes clear, sometimes transparent, sometimes opaque. Finally it enters into the most marvelous vibrations, horizontal and vertical. (New trick.) *These strange contortions of the spectre, the changes in distinctness of the apparition while the rest of the picture together with the traveler remains clear, constitute a very curious fascination.* The traveler, in a final effort, makes an attempt to strike the ghost with his umbrella, but it vanishes, and when the door opens again, the maid enters with a collation just in time to receive the blow intended for the spectre. Her tray, the dishes, the bottles fly into pieces, while the traveler falls to earth exhausted.

*DISLOCATION EXTRAORDINARY.....

130 18.00

This is one of the best and most mysterious films ever produced. A clown sits down in the centre of the picture, and his legs, arms and head travel all around the room, there being not the slightest doubt that they are genuine, living limbs. The film closes by the clown sitting on his own head. Absolutely unique.

BLUE BEARD.....

A great fairy drama, with spectacular tableaux, in twelve scenes, as follows:

- | | |
|---|--|
| 1 The Betrothal of Blue Beard | 8 In the Tower looking for Fatima |
| 2 Preparing the Wedding Breakfast | 9 At the Place of Execution |
| 3 The Wedding Feast | 10 The Arrival of the Deliverers |
| 4 Blue Beard Departs on a Journey | 11 Death of Blue Beard |
| 5 The Forbidden Chamber | 12 Apotheosis—The Eight Wives over Blue Beard's Corpse |
| 6 A Troubled Dream | |
| 7 Blue Beard's Discovery and Condemnation | |

Length about
feet 690
Price 95.00

THE HUMAN FLY.....

This is a moving picture that moves. Positively the greatest magical picture ever offered. A Hindoo magician appears and dances for the entertainment of six pretty maidens. Then, to the astonishment of all, he runs up the wall, dances and turns handsprings in mid-air, introducing many tricks that are entirely new in animated photography. The most puzzling of all the mystical series.

130 20.00

THE MELOMANIAC.....

Here we return to an astonishing subject most fantastically worked out. A singing teacher, followed by his pupils whom he has trained to manœuvre with considerable skill, meets in the field some telegraph wires strung on poles. These wires, the professor thinks, would form a very effective musical staff. He carries an enormous key of G which he throws upon the wires to give the proper pitch to his pupils. He forms a measure by fixing his cane in a perpendicular position among the wires which run in a parallel direction, thus forming the lines of a staff of music. In order to have notes he tears off his own head and fixes it among the wires. Thus he obtained the first note of his air. Then he fixes upon this bizarre staff several heads corresponding in position to the first part of the tune, "God save the King." One hears the beating of drums, the heads rearrange themselves, and one sees the second line of the air. Another beating of drums, and the heads shift about until they form the third line of music. Satisfied, the professor departs followed by his pupils. The heads, abandoned among the wires, cast a look at the crowd as it disappears. Immediately they are changed to birds and fly away.

This subject accompanied by the proper music, produces great laughter.

170 29.00

Length about
feet
Price

Mystical Flame.....	120	\$20.00
A Spiritualistic Photographer.....	145	24.50
A Drawing Lesson.....	160	27.00
The Mysterious Box.....	165	28.00
The Monster.....	170	29.00
The Devil in a Convent.....	195	27.00
A Witch's Revenge.....	220	37.00
Gulliver's Travels among the Lilliputians and the Giants.....	280	47.00
The Inn Where No Man Rests.....	345	58.00
The Damnation of Faust (15 scenes).....	490	84.00
A Trip to the Moon (30 scenes).....	845	130.00
Robinson Crusoe (25 scenes).....	910	140.00
Fairyland (32 scenes).....	1040	180.00

TARGET PRACTICE.....

This picture is sharp and clear and one of the best comic subjects on the market.

The scene opens showing two back yards with a fence between. In one of the yards a woman is washing clothes. In the other yard a young man and a woman are practicing shooting at a target. At first they hang the target on a tree but later place it on the fence opposite where the washer-woman is at work. The shot goes through the fence and strikes the washer-woman amidship, causing her to tip over the tub. In her anger she throws the young man on the ground, beats him over the head with a pail. He finally manages to get away and tries to climb a tree. The washer-woman's dog makes a dash for him and fastens his teeth in the bosom of the young man's trousers. The woman then throws the tub at him, striking him in the back of the neck. Very funny.

SMASHING A JERSEY MOSQUITO.....

85 10.20

A man and his wife are seated in their happy New Jersey home. A huge mosquito appears and buzzes around their heads. The man seizes a broom handle, making a smash at the singing insect. He misses it, hitting his wife a stinging blow that knocks her to the floor. Then they combine their efforts to kill the terrible insect. As they miss the mosquito each time they make a blow, the weapons used hit something else in the room. Pictures, mirrors and other household effects are quickly demolished. The man then stands upon the table and endeavors to catch it. His wife strikes at it, but hits her husband instead, knocking his feet from under him, smashing the table, through which he falls. The woman finally wounds the mosquito, and as it falls to the floor, the man jumps on it, when a terrific explosion takes place, great clouds of malarial gas escaping and wrecking the room.

MILLER AND CHIMNEY SWEEP.....

The miller, while flirting with a young lady, suddenly bumps into a chimney sweep, who carries a bag of soot just removed from a chimney of a nearby house, and after exchanging words, they end up with a fight, each using his bag as a club. After the battle is over the miller is blackened so that he would hardly be recognized, and the chimney sweep looks as though he had just been pulled out of a flour barrel. The air grows so thick with the mass of flour and soot that the contestants are almost lost for a few seconds. A very laughable picture.

CASEY'S TWINS.....

An Irishman is seen lighting his pipe and rocking the cradle. Baby cries. He takes it on his lap and gives it a bottle, then sits it on the floor. He then takes a pig from the cradle, dressed in baby clothes, and places it on the floor. The pig proceeds immediately to fight the baby for the bottle. Small dog runs in and takes part in the fight.

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes—have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.

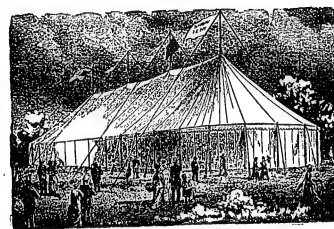
We always have in stock second-hand lanterns, burners and rheostats, and point with pride to the fact that they are not of our make. These goods have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own goods.

For Index to LANTERNS, etc., see index at front of Catalogue.
For Index to SLIDES see Index at back of Catalogue.

Length about
feet Price
50 \$ 6.00

85 12-75

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Exhibition Tents.

Black tents, which can be made to exclude the light for exhibition purposes, are used by exhibitors who wish to project moving pictures and stereopticon views in the open air during warm weather.

As these tents are not kept in stock, but are made to order only, full payment must accompany order.

Price List of Black Tents.

No. 1.	20x40, with 9-ft. wall, not lined.....	\$ 70.00.	Lined all through.....	\$116.00
No. 2.	20x40, with 10-ft. wall, not lined.....	73.00.	Lined all through.....	124.00
	Poles and stakes extra for either No. 1 or No. 2.....			\$13.25.
No. 3.	20x50, with 9-ft. wall, not lined.....	\$ 92.00.	Lined all through.....	\$152.00
No. 4.	20x50, with 10-ft. wall, not lined.....	94.00.	Lined all through.....	159.00
	Poles and stakes extra for either No. 3 or No. 4.....			\$16.50.
No. 5.	20x60, with 9-ft. wall, not lined.....	\$116.00.	Lined all through.....	\$186.00
No. 6.	20x60, with 10-ft. wall, not lined.....	119.00.	Lined all through.....	194.00
	Poles and stakes extra for either No. 5 or No. 6.....			\$20.00.
No. 7.	24x40, with 9-ft. wall, not lined.....	\$ 78.00.	Lined all through.....	\$133.00
No. 8.	24x40, with 10-ft. wall, not lined.....	81.00.	Lined all through.....	140.00
	Poles and stakes extra for either No. 7 or No. 8.....			\$16.50.
No. 9.	24x54, with 9-ft. wall, not lined.....	\$107.00.	Lined all through.....	\$180.00
No. 10.	24x54, with 10-ft. wall, not lined.....	111.00.	Lined all through.....	186.00
	Poles and stakes extra for either No. 9 or No. 10.....			\$20.00.
No. 11.	28x48, with 9-ft. wall, not lined.....	\$106.00.	Lined all through.....	\$177.00
No. 12.	28x48, with 10-ft. wall, not lined.....	\$111.00.	Lined all through.....	188.00
	Poles and stakes extra for either No. 11 or No. 12.....			\$22.00.
No. 13.	30x60, with 10-ft. wall, not lined.....	\$128.00.	Lined all through.....	\$216.00
	Poles and stakes extra.....			\$22.00.
No. 14.	35x60, with 10-ft. wall, not lined.....	\$144.00.	Lined all through.....	\$243.00
	Poles and stakes extra.....			\$25.00.
No. 15.	40x60, with 10-ft. wall, not lined.....	\$149.00.	Lined all through.....	\$254.00
	Poles and stakes extra.....			\$28.00.

Unless otherwise ordered these tents will be made with round ends,

like side-show tent. If preferred, the first twelve sizes can be made either gable end, both ends like ordinary wall tent, or round end in front and gable end at back.

The last three sizes must be round end tents like side-show tent.

All tents made up and roped in regular showman style and first-class in material and workmanship.



ELECTRIC FLASH LIGHT.

(Patented January 3d and 10th, 1899.)

The most serviceable electric light invented. Can be flashed or will burn continuously as desired. As the room is usually dark during an entertainment this light will be found a great convenience to an exhibitor. In case the light should accidentally go out or it be necessary to replace a carbon or lime, the advantage of a quick and ever ready light will be appreciated.

Useful for miners, hunters, plumbers to look for gas leaks, physicians going through dark stairways in tenements, oilmen in tanks where candles or lanterns must not be carried, and liquor dealers in cellars where a match is dangerous. Useful for watchmen, policemen, soldiers in the field, sailors between decks and in the hold, engineers, machinists.

Useful round the house, for offices, stores, factories; for forest, field or stream; on sea or land; anywhere, everywhere, any time, and for all purposes wherever a light is required instantly.

Can be carried into a cellar full of leaking gas; into an oil tank, into alcohol and malt vats, or placed into a keg of gun powder without the slightest danger.

Pocket size, $1\frac{1}{2} \times 8\frac{1}{2}$ inches, $3\frac{1}{2}$ volt lamp. Gives 4,000 to 5,000 lights before battery needs renewal. Brilliantly illuminates to great distances the darkest spaces.

Price, with battery complete, each.....\$1.75
Extra battery.....30

Calcium Light Gas Companies

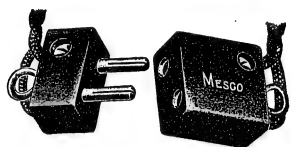
For the convenience of those who wish to purchase gas we submit the following list of calcium light companies, where oxygen and hydrogen can be purchased in cylinders and tanks. Gas is sold in several different size cylinders; but the one in general use is the large size, 12×48 inches. When charged to 225 pounds, this size cylinder holds 50 cubic feet of gas, sufficient to run about seven hours. All cylinders, large or small, are charged to the same pressure, 225 pounds. Two cylinders are required, one of hydrogen and one of oxygen. A pair of the large size cylinders (12×48) weighs about 200 pounds. The price of gas will vary somewhat with different companies, but is usually about $12\frac{1}{4}$ cents per foot.

The Chicago Calcium Light Company charge \$6.25 for two large cylinders of gas (one of oxygen and one of hydrogen), each holding 50 feet. No charge is made for use of the tanks, if returned within thirty days.

LIST OF CALCIUM LIGHT GAS COMPANIES.

ALBANY Calcium Light Co.,
26 Williams St., Albany, N. Y.
BALTIMORE—J. Frank Eline,
206 E. Baltimore St., Baltimore, Md.
BOSTON—New York Calcium Light Co.,
102 Utica St., Boston, Mass.
BROOKLYN Calcium Light Co.,
112 Front St., Brooklyn, N. Y.
CHICAGO Calcium Light Co.,
47 S. Desplaines St., Chicago, Ill.
CHICAGO—Samuel Frankenstein,
41 Market St., Chicago, Ill.
CINCINNATI Calcium Light Co.,
120 Longworth St., Cincinnati, O.
CLEVELAND Calcium Light Co.,
208 Wood St., Cleveland, Ohio
COLUMBUS Calcium Light Co.,
796 North High St., Columbus, O.
DENVER Calcium Light Co.,
966 Eleventh St., Denver, Col.
DETROIT—
Western Calcium Light Works,
185 Hastings St., Detroit, Mich.
INDIANAPOLIS Calcium Light Co.,
116 S. Capitol Ave., and
227 W. Pearl St., Indianapolis, Ind.

KANSAS CITY—
Central Calcium Light Co.,
318 E. 9th St., Kansas City, Mo.
MILWAUKEE—
Cream City Calcium Light Co.,
55 Oneida St., Milwaukee, Wis.
MINNEAPOLIS—C. E. Van Duzee,
720 Hennepin Ave., Minneapolis, Minn.
NEW YORK Calcium Light Co.,
410 and 412 Bleeker St., N. Y. City.
OMAHA Calcium Light Co.,
416 S. 15th St., Omaha, Neb.
PHILADELPHIA—
New York Calcium Light Co.,
310 S. 5th St., Philadelphia, Pa.
ST. LOUIS Calcium Light Co.,
305 Chestnut St., St. Louis, Mo.
Missouri Calcium Light Co.,
213 Chestnut St., St. Louis, Mo.
A. Rosso,
519 Elm St., St. Louis, Mo.
SAN FRANCISCO Calcium Light Co.,
10 Stephenson St., San Francisco, Cal.
SYRACUSE—J. R. Clancy,
247-249 N. Salina St., Syracuse, N. Y.



Electric Stage Connection.

For traveling exhibitor as well as where the lantern is permanently located, this will be found a most convenient way of making a quick connection. The part of the connector with the holes or sockets should be attached to the supply wire, and the part with the posts or plugs to the wire leading to the machine. When using this connector should the lamp be burning "up-side-down", the current at the lamp can be instantly changed by pulling out the plug and turning it half over. The connector will carry from 35 to 45 amperes and has split posts or plugs that always fit tightly and make a good contact.

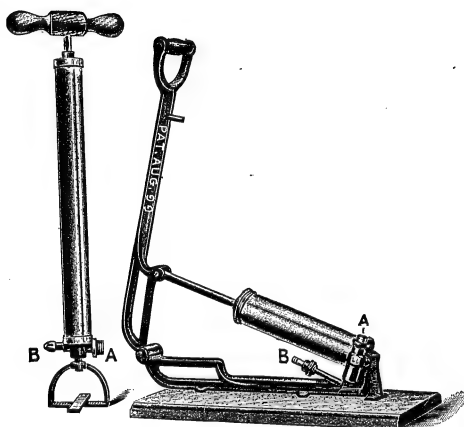
PRICE, \$1.00



Curtain Pulley.

A curtain is usually hung by a rope drawn tightly over screw hook. Frequently it is not possible to make the screw hook firm and then much trouble is experienced in drawing the curtain tight. If the rope is run over a pulley, the curtain can be drawn tighter and with much less strain on the screw hook. As the expense of these pulleys is so small no one using a curtain can afford to be without them.

PRICE, 10 CENTS EACH.



Cut A.

Cut B.

Gas Pressure Pump.

The above cut shows two styles of hand pumps, which might be termed Low Pressure and High Pressure. Cut A shows the direct or low pressure pump and cut B the lever or high pressure pump.

When buying gas for calcium or oxy-hydrogen light there are always two tanks, one of hydrogen one of oxygen. The gas sold for hydrogen is ordinary illuminating gas pumped in the tank. For those who buy their gas, one of these pumps will be found a most valuable investment. They can be quickly connected with any gas jet and in a few minutes sufficient hydrogen pumped in the tank for an entertainment. It will not only save price of the gas, but will save cost of transportation of the hydrogen tank both ways. One of these pumps will also be found convenient for those who make their

own oxygen and prefer to use a tank of hydrogen in place of a saturator. To use a hydrogen tank in place of oxygen with a saturator gives a very rich gas and requires much less hydrogen.

LOW PRESSURE HAND PUMP.

The low pressure hand pump as shown in cut A is made of seamless brass tubing—cast brass ends—back pressure valve and steel plunger. It has high pressure hose with screw couplings to connect tank and pump and rubber tubing to connect pump and gas jet. With this pump 50 to 75 pounds of gas can be pumped in the tank.

HIGH PRESSURE HAND PUMP.

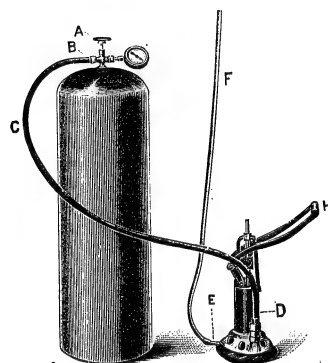
For the high pressure hand pump see cut B. The best results are obtained with this pump, for the leverage on the piston rod increases as the pressure of each stroke increases. This lever is on the principle of the well known "toggle joint," whereby the greatest leverage is obtained as the piston finishes the stroke—*increase pressure, increase leverage*. Cylinder is seamless brass and frame is the best malleable iron. This pump may not pump fast as the "Low Pressure Pump," however about 200 pounds of gas can be pumped in the tank.

PRICE, Low Pressure Hand Pump with connections for tank and gas jet.....	\$ 5.00
High Pressure Hand Pump with connections for tank and gas jet.....	12.00

If any change from above cut is made in pump, it will be as an improvement.

We always have in stock second-hand lanterns, burners and rheostats, and point with pride to the fact that they are not of our make. These goods have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own goods.

For Index to LANTERNS, etc., see index at front of Catalogue.
For Index to SLIDES see Index at back of Catalogue.



Hydrogen Pump Outfit.

A, is tank valve; B, is connection for high pressure hose to tank; C, is the high pressure hose connecting pump and tank; D, is back pressure valve; E, is connection for supply tube; F, is the supply tube, connecting gas jet and pump, and H, is pump handle.

Hydrogen under pressure in a tank is more convenient to use than a saturator and many would use it if they had a cheap way to obtain it. Several methods have been used by traveling exhibitors for making hydrogen, but none of them have proved practicable.

When hydrogen gas is used it is generally purchased in tanks from some calcium light company. The gas sold by these companies for hydrogen is not pure hydrogen, but is the ordinary artificial illuminating gas pumped in the tank. With the hydrogen pump outfit anyone can connect to a gas jet and in a few minutes pump in the tank sufficient gas for an entertainment. For those who buy gas one of these pumps will be found a most valuable investment. It will not only save price of the hydrogen, but will also save transportation charges on the tank *both* ways. Those who have their own

tanks, will find it a profitable investment to purchase an oxygen gas making outfit and make their own oxygen.

The hydrogen gas can be taken from any gas jet. If the tip in the pillar is removed the gas will flow more freely and it will not require so long to fill the tank.

The tank shown in cut is made of drawn steel without seams or rivets (see description under Calcium Light Outfit.)

Caution—Keep the oxygen tank painted red and the hydrogen tank painted black, so no mistake will be made in filling the wrong tank. If a tank has ever had hydrogen in it, do not, under any circumstances, use it for oxygen.

LOW PRESSURE HAND PUMP.

The low pressure pump is made of seamless brass tubing, cast brass ends and steel plunger. With it a pressure of about 75 pounds can be obtained.

HIGH PRESSURE HAND PUMP.

The best results are obtained with this pump, for the leverage on the piston rod increases as the pressure of each stroke increases. This lever is on the principle of the well known "toggle joint," whereby the greatest leverage is obtained as the piston finishes the stroke—*increase pressure, increase leverage*. Cylinder is seamless brass and frame is the best malleable iron.

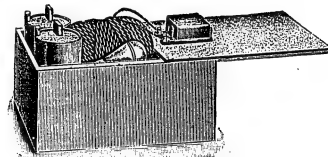
With this pump a pressure of about 150 pounds can be obtained.

Price High Pressure Hand Pump with connections for tank and gas jet.....	\$12.00
Low Pressure Hand Pump with connections for tank and gas jet.....	5.00
Seamless Drawn Steel Tank 12x37 with cross valve.....	15.00

We always have on hand a stock of second-hand goods, and point with pride to the fact that they are goods of other makes—have been received in exchange from experienced exhibitors who recognize and appreciate the superior quality of our own make.

Electric Signal

It is necessary for the lecturer to have some method of communicating with the operator and of all devices used the Electric Signal has proven the most satisfactory. It consists of two dry batteries

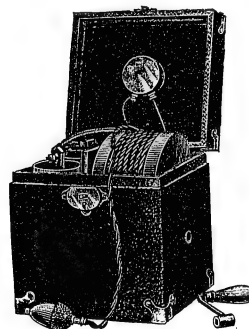


ELECTRIC SIGNAL NO. 1.

or cells, flexible covered wire, a push button and what is known as an electric "buzzer." The lecturer holds the push button in his hand, while box containing buzzer and batteries is placed at the machine with the operator. Sound of buzzer can be so regulated as to be heard only by the operator, and will therefore not interrupt the lecturer by attracting the attention of the audience.

Electric Signal No. 1 has 75 feet of flexible covered wire. The outfit is packed in a special made box, dovetailed corners, sliding cover and separate apartment for the batteries. This outfit is equal in service to any high priced outfit.

Price,.....\$5.00



ELECTRIC SIGNAL NO. 2.

Electric Signal No. 2 has 100 feet flexible covered wire, wound on a spool with crank for re-winding. This outfit has fine carrying case, leather finish, nickel plated trimmings and is lined with dark colored cotton flannel. This "buzzer" and push button are of new design, very attractive in appearance and simple in construction.

This is the finest and best signal outfit on the market.

Price,.....\$9.00

When ordering, please state whether No. 1 or No. 2 is wanted.

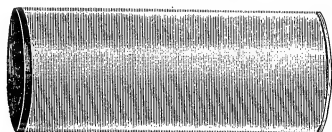
163



Limes.

Good Limes for calcium light should be smooth, fine grain, and not too soft or too hard. They are made of unslacked lime and should not be exposed to the air longer than necessary. We handle the celebrated Bird Lime, found only in the state of Maine. They are packed in air tight screw top cans. The lime dust is to exclude the air and should *not* be thrown out.

Price, per can, (1 doz. limes), small size 75; large,.....\$ 85

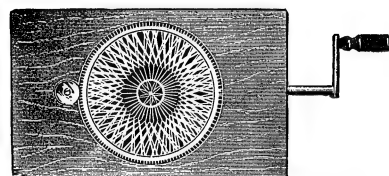


Limes in Glass Tubes.

Limes soon spoil when exposed to the air. They are usually sold a dozen in a can, and unless used soon after opening, half of them will spoil. These limes are wrapped in tin foil put in glass tubes and sealed air tight. This is not only a convenient way to keep limes, but always insures you a fresh lime and unless great many are used, it will be found more economical to purchase them in this form.

PRICE, each 15c. Two for 25c. Twelve for \$1.25.

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Geometrical Chromatropes.

On two glasses are transparent geometrical designs in brilliant colors which revolve in opposite directions. By turning the crank at different speeds, forward and backwards, the lines weave into each other, making a large variety of artistic designs. These designs blend, dissolve into each other, disappear and appear again in a manner most pleasing.

We carry only the best quality of imported chromatropes.

PRICE, EACH \$3.00.



Good Night Chromatrope.

This consists of three glasses. On one is the words "Good Night" which remains stationary, on the other two are brilliantly colored designs which revolving in opposite directions, produce a most pleasing effect. Is the best imported make and will fit any lantern.

PRICE, EACH \$3.50.

List of Parts and Supplies, Light Outfits.

ACETYLENE, SEE CUT PAGE 61

Generator A.....	\$ 8.00
Valve or Plunger.....	1.50

CALCIUM, SEE CUT PAGE 73

Furnace A.....	5.00
Bulb B.....	.25
Retort C.....	8.00
Washbottle with $\frac{1}{2}$ Union D.....	2.50
Connection E.....	3.00
Cross Valve F.....	3.50
Tank 12x36 G.....	9.50
Tank 12x36 H.....	12.50
Gauge I.....	5.00
Retort Support J.....	.50
Cap for Cross Valve.....	.35
Cleaning Rod.....	.25
Gaskets, per set.....	.25

SATURATOR, SEE CUT PAGE 75

Saturator.....	15.00
Gauge Glass.....	.50
Connection (solid part).....	1.00
Supply Tank.....	1.00
Valve and Connection.....	3.50
Oxygen Regulating Valve.....	2.50

Parts of the Edison Universal Kinetoscope.

SEE CUT PAGE III.

Cranks, complete.....	\$ 1.00
Large Driving Gears.....	1.00
Intermediate Pinions.....	.20
Take-up Sprocket Driving Gears.....	.50
Upper Sprockets.....	3.00
Upper Sprockets Shafts with Rubber Tension Gear.....	.35
Upper Roller with Shafts.....	.60
Cam Shafts with Cams and Large Bevel Gears.....	4.00
Cams.....	1.75
Large Bevel Gears.....	1.25
Cam Shaft Pinion.....	.30
Plain Bushings (2).....	.20
Small Bevel Gears with Shafts.....	.75
Revolving Shutters (Mica).....	1.20
Lower Sprocket Shaft with Sprocket and Star Wheels.....	6.00
Lower Sprocket.....	3.00
Star Wheels.....	2.00
Eccentric Bushings (2).....	.25
Film Gate Rubber Tension (Casting only).....	.75
Lower Rollers with Shafts.....	.60
Picture Gauges.....	.50
Reels, 1200 feet.....	1.00
Reels, 600 feet.....	.80
Reel Hangers, Complete (Screws and Reel Shaft included).....	2.50
Single Reel Case.....	1.50
Double Reel Case.....	2.00

EXHIBITION OUTFITS.

So many combinations and different priced outfits can be made, even with the same style lantern, that we do not consider it practical to make a large list of complete outfits. In the list of outfits given here will be found a few of the most popular outfits in combination with the *Leader Lantern* (see description page 46). Should none of these meet with your approval, they will serve as a guide in selecting other outfits. If any one will select from the catalogue the style of lantern and light they prefer, we will take this as a basis and quote a price on a complete exhibition outfit; with itemized list.

MOVING PICTURES.

We would recommend the addition of a moving picture machine to all lecture outfits. Although a full entertainment can be given with only a stereopticon and slides, still the addition of moving pictures will greatly increase the attendance and yield better returns.

When used as part of an entertainment there should be about a dozen moving picture films. If not convenient to purchase this number to start with, three or four can be used and others added from the profits of the first few entertainments.

ILLUSTRATED SONGS.

One of the most popular additions to an entertainment is illustrated songs. While the song is being sung, slides illustrating the principal scenes, as described by the words, are thrown on the curtain. If the entertainment is given for a church or society, local talent can usually be found who will donate their services. By interesting home talent you increase the popularity of your entertainment.

TALKING MACHINE.

We do not refer to the little phonograph you have heard; but the latest improved concert grand machines using a large concert record. The volume and quality of tone is nearly equal to the original music from which the record was made. One of these machines will not only give an excellent variety of instrumental music; but will also be found most valuable for singing illustrated songs. The Victor Monarch Talking Machine uses the disk or flat record made of hard rubber. (See page 109). The advantage of this style record is the small space in which they can be carried and the fact that they are not so easily broken. List of records for Talking Machines sent on application. See Catalogue for description.

RENTED GAS TANKS.

In place of buying a calcium light outfit to start with, rented tanks can be used. In nearly all large cities there are firms who sell gas in tanks ready for use. It is necessary to have two tanks, one for hydrogen and one for oxygen. Approximate weight of the large tanks is 200 pounds, and they contain sufficient gas to burn six or eight hours. Cost of the gas is about \$6.25, to which must be added transportation charges (see page 69).

Exhibition Outfit No. 1. Price \$43.00.

Leader Lantern, double slide carrier, No 2 carrying case, acetylene generator, acetylene burner, 5 pounds of carbide (for acetylene gas), curtain or screen, our special make, (see page 105), dating outfit (see page 138) and 1000 admission tickets.

Exhibition Outfit No. 2. Price \$53.00.

Consists of outfit No. 1, 1000 advertising posters, patent slide box for holding stereopticon views, and 52 slides, (10 of which are colored) with lecture; your choice of the following twelve different subjects and twelve different lectures: Trip through Cuba, War for the Liberation of Cuba, With Our Boys in the Philippines, China Against the World, Trip Around the World in 1901, Samoan Islands, Hawaiian Islands, The Holy Lands, Life of Christ, Pilgrim's Progress, A Summer Trip Through Europe, and Passion Play, 1900. If a double dissolving lantern is preferred in place of the single Leader, add \$38.00 to above outfit.

Exhibition Outfit No. 3. Price \$79.00.

Consists of outfit No. 1, Improved Model No. 3 Optigraph moving picture machine and double quick change (see page 117)

Exhibition Outfit No. 4. Price \$81.00.

Leader lantern with large barrel $\frac{1}{2}$ size genuine Bausch & Lomb lens, bearing their name and serial number, No. 3 Model Improved Optigraph moving picture machine, double quick change swing attachment, calcium light burner with mechanical lime turner or best electric arc lamp, double slide carrier, No. 1 carrying case (page 49) our special made curtain and 1000 admission tickets. Please state whether calcium or electric burner is wanted,

Exhibition Outfit No. 5. Price \$158.00

Consists of outfit No. 4 with the No. 3 improved calcium light gas making outfit (page 69), graphophone (page 108), 42 inch concert horn, stand for concert horn and twelve grand records. If the "ozo-carbi" light is preferred in place of the No. 3 calcium outfit, add \$35.00 to the price.

Exhibition Outfit No. 6. Price, \$493.00

For 2 or 3 Nights Stands.

Double dissolving leader lantern, with two $\frac{1}{2}$ size large barrel genuine Bausch & Lomb objective lenses, bearing their name and serial number—Edison moving picture machine with special high grade objective lens—telescope carrying case—two calcium light burners with mechanical lime turner—one dissolving key for calcium light—one mechanical dissolver for electric light—two electric lamps—two electric switches—one electric fuse block—25 feet flexible insulated wire to connect fuse block, switches, rheostats and lamps—two rheostats—one can lime sticks—one dozen electric carbons—two double dissolving slide carriers—one curtain or screen—50 foot rope—four pullies—six screw hooks—Arnold's Improved Calcium Gas Making Outfit with large tank—two sets of slides, each containing 40 plain and 12 colored slides, with printed lecture—30 comic slides, colored—one welcome and one good night slide, colored—5 illustrated songs, (80 slides), colored—two slide boxes each holding 100 slides—twenty-four 50 foot moving picture films or their equivalent in longer films—exhibition size flat disc talking machine—2 dozen flat hard rubber 10 inch records—film mender—bottle film cement—15 feet blank film—reading lamp—one dozen large couch candles—25 pound mixed chemicals for making oxygen gas—3000 advertising posters and 2000 admission tickets.

The above outfit is one of the most complete outfits on the market and is furnished with attachments for both electric and calcium light. Two entertainments can be given with entire change of programme or three with partial change. With this high grade outfit the receipts of the second night will exceed those of the first night and there is no expense for railroad fare or advertising.

If each article in this outfit was taken separately at list price, the outfit would cost over \$600.00; but as special inducement we offer it for \$493.00.

Those who are making the most money are provided with outfits similar to the above and we would advise purchasing an outfit like this whenever it is possible to do so.

NOTE If any of the following are not wanted with the outfit deduct for Electric Attachments \$18.00; Gas Making Outfit \$37.00; Talking Machine Outfit \$48.00; Single Leader in place of Double Dissolving Leader Outfit \$45.00.

Exhibition Outfit No. 7. Price, \$175.00.

Edison Moving Picture Machine and Stereopticon, calcium burner with rubber hose, screen or curtain, can of limes, double slide carrier, ten 50 foot moving picture films (or its equivalent in longer films) set forty-two plain and ten colored slides with lecture, two illustrated songs colored, twelve comic slides colored, one good night and one "welcome" slide colored.

If electric attachments are preferred in place of calcium burner add \$5.00 to the price. If both electric and calcium attachments are desired add \$10.00 to the above price.

Exhibition Outfit No. 8. Price \$220.00

Edison Moving Picture Machine combined with "Leader" lantern, half size combination large barrel genuine Bausch & Lomb projecting lens, bearing their name and serial number, special high grade large size moving picture lens for Edison machine, special made separable base board for Leader Lantern and Edison Machine, special long arms for support of large reels, (both feed and rewind reels), two 1000 foot film reels,

No. 1 carrying case, calcium jet with rubber hose, can of limes, double slide carrier, single lantern dissolver, screen or curtain, five pounds curtain filler, two pulleys and 50 foot rope for curtain, ten 50 foot moving picture films (or its equivalent in longer films), set 42 plain and ten colored slides with lecture, two illustrated songs colored, twelve comic slides colored, one "Good Night" and one "Welcome" slide colored, 500 admission tickets; 1000 advertising posters, and for mending and repairing films a bottle of film cement, 10 feet blank film and a film mender.

This outfit with its special high-class lenses and other improvements will produce the best stereopticon and moving pictures that it is possible to obtain. *A good picture means success, a poor picture failure.* The public appreciate a good thing and are willing to pay for it.

Electric attachments consist of Monarch electric lamp, wonder rheostat and electric switch, and sufficient No. 12 flexible wire to connect lamp, rheostat and switch.

If electric attachments are wanted in place of calcium burner add \$5.00 to price of outfit. If both Electric attachments and calcium burner are wanted add \$10.00 to price of outfit.

GASOLINE AND ETHER.

In making calcium light, gasoline and ether are both used in saturator as a substitute for hydrogen gas. A small quantity of oxygen gas from a tank or gas bag is allowed to pass through the saturator, which carries the gasoline or ether vapor to the jet. The ordinary gasoline cannot be used as it will not vaporize rapidly enough. 88 or 90 test gasoline is much more volatile, and is the only kind that can be satisfactorily used. About one-half pint is sufficient for a two hours' entertainment.

When sulphuric ether is used in saturator only the best grade should be used. As good results can be obtained with 88 gasoline as with ether, and it is much cheaper.

Price, 88 gasoline, 1 gallon can.....	\$ 1.00.
88 gasoline, 5 gallon can.....	4.00.
Sulphuric ether, per pound.....	1.00.

GLASS TANK.

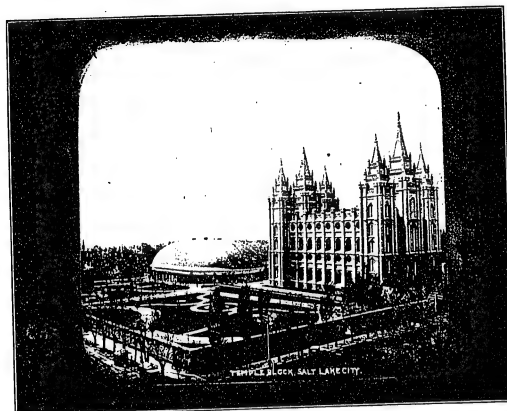
Will fit the regular slide stage and can be used to show on the screen, chemical experiments, live specimens of small fish, leeches, etc. This tank is made entirely of glass, so there is no danger of leaking.

Price.....	\$3.00
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MISCELLANEOUS.

Adapter from $\frac{1}{4}$ to $\frac{1}{8}$ size lenses.....	\$ 1.00
Advertising Slides for writing advertisement, per dozen.....	.15
Blank Film, per foot.....	.07
Binding Strips, gummed, per 100.....	.20
Cover Glasses, per doz.....	.25
Films (see separate catalogue).....	
Film Cement, per bottle.....	.25
High Pressure Hose, per foot.....	.35
India Ink and Pen, for writing advertising slides.....	.30
Lime Tongs, each.....	.75
Mats for Slides, per dozen.....	.10
Plates for Lantern Slides.....	.50
Reducing Ring from $\frac{1}{4}$ to $\frac{1}{8}$ size Bausch & Lomb lenses.....	1.50
Rubber Tubing, per foot.....	.10
Saturator with Gravity Supply Tank, [See Calcium Light Outfits, Page 77.].....	18.50

MOVING PICTURE FILMS—See separate list.



Lantern Slides

ILLUSTRATING ALL
SUBJECTS OF INTEREST

Religion Temperance Travels
Scenery Art Science Etc.

All our slides are standard size ($3\frac{1}{4} \times 4$ inches), made on the best plates, protected with cover glass, matted and bound.

Illustrated Song Slides

We are illustrators and manufacturers. Send for separate list of over 100 songs.

PRICES AND TERMS.

Unless otherwise stated, prices of all slides in this catalogue are:

Plain Slides.....	\$.25 cents each.
Colored Slides.....	.50 cents each.
Statuary with back ground blacked out.....	.50 cents each.
Colored and back ground blacked out.....	.65 cents each.
Poses.....	.75 cents each.
Advertising Slides.....	.75 cents each.
Slides between Moving Pictures.....	1.00 each.
Ram's Horn Cartoons, plain 40 cents each, colored.	1.00 each.
Tissot's Life of Christ, plain 75 cents each, colored.	2.00 each.

Invariably cash in advance or C. O. D.. If it is desired to have slides sent C. O. D. a sufficient remittance to defray transportation both ways must accompany the order.

Slides will be mailed at the following additional prices, which include box, packing and postage.

One Unmounted Slide.....	10 cents.
3 cents for each additional slide.	

For Registering package.....10 cents.

If you wish goods sent by mail send amount of postage with order; otherwise goods will be sent by express, which is the safest way. Slides are sent by mail at owner's risk.

Slides ordered from other catalogues will be furnished at their list price, and should be paid for in advance.

It is impossible to keep in stock full line of all slides ready for shipment, and it is therefore advisable to always anticipate your wants a few days in advance.

SPECIAL SLIDE WORK.

We make a specialty of making lecture slides to order from any "copy" with which we may be furnished at the following prices:

One plain slide from negative, net.....	40 cents.
One plain slide from photograph, lithograph, page in book, painting, etc., etc., net.....	50 cents.
For coloring one plain slide, net.....	40 cents.

Special slides made to order must be paid for at the time the order is given. No exceptions will be made to this rule.

We will make no copies of any article that is copyrighted without a written permission from holder of copyrighted article accompanies the order. Save time by sending permit with your order.

RENTING OF SLIDES.

Plain Slides, 3 cents a day or..... 5 cents a week.
 Colored Slides, 4 cents a day or..... 8 cents a week.
 Song Slides, 5 cents a day or..... 10 cents a week.
 "In His Steps," 5 cents a day or 10 cents a week.
 Tissot's Life of Christ, 5 cents a day or..... 10 cents a week.
 Ram's Horn Cartoons, 5 cents a day or..... 10 cents a week.
 Special priced Slides not named above, 5 cents a
 day or..... 10 cents a week.

1st. Rent commences day order is filled and only terminates when slides are received by us. Customers residing outside the city and within 100 miles of Chicago will be allowed one day's rent without charge. Customers living more than 100 miles from Chicago will be allowed two days for shipment and return of slides without charge.

2d. Value of slides must be deposited with us in advance, or written guarantee by bank must be furnished. To insure prompt shipment send cash with order to cover full price of slides, which will be returned after deducting the rental.

Renter must pay transportation charges both ways and be responsible for all damage done to slides while out of our possession. After slides are returned the charges will be deducted from the deposit and balance returned.

Those who anticipate renting slides should place their order several days in advance, as it is impossible to carry a complete line in stock ready for immediate shipment. We exercise all due precaution in packing goods, and our responsibility ceases when goods are delivered to transportation company.

Renters are requested to specify whether plain or colored slides are desired, but we reserve the privilege of substitution, and will send either colored or plain as we may have in stock.

Orders for miscellaneous slides, selected at random through the catalogue, are not included in above terms, but are subject to our approval.

No order filled for rental for less than fifty cents.

Slides for the Holidays.

Inasmuch as many of the slides ordered during the holiday season are of a character that is required at no other season of the year, our terms for rental in the holiday week are ten cents for each slide.



**The Index to LANTERNS, etc.,
is at beginning of Catalogue.**

**The Index to SLIDES is at
close of Catalogue.**



PLEASE READ

For terms, shipping instructions, etc., see inside page of front cover.
For prices and terms of rental on slides, see pages 251 and 252.

Pages are not always numbered consecutively. For instance, after page 11, comes page 13, page 12 having been purposely left to give opportunity to insert in its proper place anything new in Electric Lamps.

To bring additional matter in the right place, the same page number with a letter of the alphabet is sometimes used. For instance, following page 20 is 20A. Similar cases will be found elsewhere, both in omitting a page number and in repeating the page number with consecutive letters. Please remember this when consulting the index.

We exercise all due precaution in packing goods, and our responsibility ceases when goods are delivered to transportation company.

All claims should be made within ten days after goods have been received.


When sending orders in while traveling, kindly give more than one address, as it is not always possible to make prompt shipment, and mail may be delayed so that order is not received by us on the date expected.

If not convenient to obtain money order, enclose a bill. The risk of loss is very small when paper money is sent by mail. For anything less than one dollar, send two-cent stamps.

It is not necessary to know exact price of goods as an excuse for not sending money, for if too much money is sent, we will promptly refund balance, or place the amount to your credit, as preferred.

To protect ourselves from loss, we must insist that when goods are ordered sent C. O. D., sufficient money must accompany the order to pay express charges both ways. When telegraphing, deposit money with agent of express company by which goods are to be shipped, and have him wire us the order, stating amount of money deposited.

Freight charges are based upon 100 lbs. weight, so that it will be found cheaper as well as safer to send most packages weighing less than 100 lbs. by express. Should customers desire small shipments sent by freight, 50c should be added to their remittance to defray drayage in Chicago.

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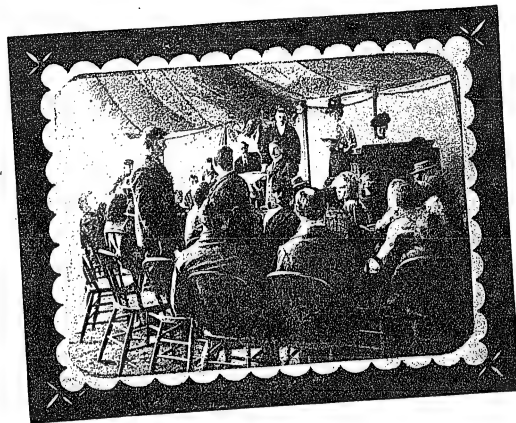
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253



"IN HIS STEPS." Slide No. 67, in the Set of 150.
Copyrighted 1900 by G. W. Boston.

"In a few minutes the audience was beyond Maxwell's control. He turned to Rachel with a sad smile.

"Sing something, Miss Winslow. They will listen to you," he said, and then sat down and put his face in his hands.

"It was Rachel's opportunity, and she was fully equal to it. Virginia was at the organ and Rachel asked her to play a few notes of the hymn:

"Savior I follow on
Guided by Thee,
Seeing not yet the land
That leadeth me;
Hushed be my heart and still
Fear I no farther ill.
Only to meet Thy will,
My will shall be."

"Rachel had not sung the first line before the people in the tent were all turned toward her, hushed and reverent."

A letter to us from the author of "In His Steps" is given on next page.

Central Church
Topeka, Kansas Feb 26 1902

Dear Sir

I was pleased with
your lantern slides illustrating
In His Steps, which I saw
for the first time a short time
ago and have referred dif-
ferent lecturers to them. I
hope they may be used to
do much good

Very cordially yours,
Charles M. Sheldon

"IN HIS STEPS."

Most conspicuous today among thinkers and workers, who are trying to promote the interest of humanity and religion, is Charles M. Sheldon. His unique and noble effort to edit The Topeka Capital, a daily paper, for one week, as he thought Christ would do, attracted the attention of the entire civilized world and aroused a keen discussion in the columns of every newspaper in the land. Prior to this, his book entitled "In His Steps or 'What Would Jesus Do,'" had become the most popular book of modern times.

In this country nearly four million copies of this book have been sold, and in Europe twelve different prominent publishing houses have issued large editions. At an expenditure of much time and money, a set of 150 slides have been made from life models, that completely illustrate this popular, thrilling and instructive story.

The extremes of society, the wide variety of religious work, from stately cathedrals to the humble missions, afford a field true to life and character for illustrating this work. In these illustrations are shown palatial homes, fashionable equipages on the boulevards, elegant churches, aristocratic audiences, the preacher speaking, the cantatrice singing, the tragedy of the tramp's appearance therein, the agitated after meetings, the stirring scenes following in parlors, libraries, business offices, factories and editorial sanctums, scenes on the boulevards, the avenues and the busy streets; scenes among the slums, with hordes of outcasts, the mission meetings in the tent, the election crowd, the drunken mob, the tragedy in palace hall and in slum street and many scenes of sublime enthusiasm and daring heroism. All these scenes follow each other in rapid succession, and chain the attention by their variety and dramatic posings.

None of these illustrations are made from paintings, or "Gallery-make-ups", but all were taken from real characters and actual scenes. Every slide is full of life, sharp and clear, brilliant and sparkling.

Sold in sets only at 50 cents per slide colored, 150 slides covering the complete book for 3 night's exhibition with printed lecture, and 50 slides, covering the complete book for 1 night's exhibition with printed lecture.

A complete copy of the book sent free with every set. No plain slides sold of this illustration. Broken slides will be replaced at 65 cents each.

Figures in full face type indicate the slides in the set of 50, which are also shown by ordinary figures on the right.

- | | |
|---|---|
| 1 In His Steps. Title Slide. | 11 "The same man," said the minister thoughtfully. |
| 2 Rev. Henry Maxwell called to his wife as he went up stairs. | 12 The first church of Raymond. |
| 3 He settled himself at his desk with a sigh. | 13 Rachel Winslow, the Soprano, sang a solo. |
| 4 The bell rang sharply. | 14 The sermon was interesting. |
| 5 He made no movement to answer the bell. | 15 The entire congregation was startled. |
| 6 He rose and walked over to one of his windows. | 16 The man had reached the open space. |
| 7 The shabby looking young man said: | 17 What would Jesus do? |
| 8 Shifting his faded hat from one hand to the other. | 18 He gave a sudden lurch. |
| 9 The man was going slowly down the street. | 19 Fell heavily forward on his face. |
| 10 Rev. Henry Maxwell and his wife at dinner. | 20 Henry Maxwell and a group of his church members. |
| | 21 The minister's house. |
| | 22 His face showing marks of the strain. |
| | 23 It was what Jesus would do. |

"IN HIS STEPS"—Continued.

- 24 He talked with considerable hesitation. 11
25 Henry Maxwell calmly closed the service. 11
26 He walked over to the lecture-room entrance. 11
27 He asked them all to pray with him. 12
28 Henry Maxwell speaking very quietly. 12
29 "I want to ask a question," said Rachel Winslow. 12
30 President Marsh. 12
31 Edward Norman. 12
32 He kneeled down by his desk and prayed. 12
33 He opened his door and began the routine. 13
34 The managing editor always consulted his chief. 13
35 He could not help expressing himself. 14
36 The two men faced each other alone. 14
37 I think it will simply ruin the paper. 14
38 We'll go bankrupt in less than sixty days. 15
39 In receipt of numerous letters. 15
40 Clark was astonished at the editor's actions. 16
41 Then Rachel Winslow rose to sing. 16
42 He went into the lecture room. 16
43 Mr. Norman's action was well understood. 16
44 Rachel Winslow and Virginia Page. 17
45 You must not ask me to decide for you. 18
46 Virginia walked up and down the room. 18
47 Lunch. 19
48 Excuse me, ladies, said Rollin. 20
49 Rollin and Mrs. Winslow. 20
50 Miss Winslow and her mother. 21
51 You know the promise I made. 22
52 Do you presume to sit in judgment? 22
53 Rachel, you are a fanatic! 23
54 She kneeled down. 23
55 Mrs. Winslow did not say anything. 24
56 Started for the White Cross meetings. 24
57 The tent. 24
58 Henry Maxwell paced his study. 24
59 Things that Jesus would probably do. 25
60 Gray came up. 25
61 The two men kneeled together. 26
62 The lecture room. 26
63 The Rectangle. 27
64 Rachel Sang the solo. 27
65 Gray turned the service over to brother Maxwell. 27
66 Henry Maxwell stood up. 28
67 Rachel's opportunity. 29
- 68 Henry Maxwell rose again. 30
69 This is a terrible spot. 31
70 Fred Morris and Mr. Maxwell. 32
71 Thank you, Mr. Maxwell. 32
72 I can give you a place on the News. 33
73 Milton Wright and Henry Maxwell. 33
74 See here. 33
75 I do. 33
76 Saturday night at the Rectangle 33
77 Rachael singing. 33
78 Virginia left the organ. 33
79 Mr. Gray and group of converts. 33
80 Rachel Winslow and Jasper Chase. 33
81 President Marsh and Henry Maxwell. 33
82 At the Rectangle. 33
83 Virginia. 33
84 A carriage drove up. 34
85 Trip to the Rectangle. 34
86 Opposite a notorious saloon. 35
87 Virginia and Loreen. 36
88 Come, Loreen, to Mrs. Gray's. 36
89 The steps of the handsome house. 36
90 Do you know what this girl is? 37
91 Madam Page clinched her hands. 37
92 I shall not remain here then. 37
93 Edward Norman and Henry Maxwell. 37
94 I have planned to put into it my entire fortune. 37
95 Virginia comes to Norman's assistance. 38
96 Election day. 38
97 The Rectangle. 38
98 President Marsh conspicuous. 38
99 Down with the Aristocrats. 39
100 Stop! you've killed a woman! 39
101 Services at the tent. 39
102 The casket and flowers. 39
103 The hall of the Page mansion. 40
104 Virginia and Rachel. 41
105 Virginia and Maxwell at the office of the News. 41
106 What would Jesus do? 42
107 Edward Norman finished reading. 42
108 Good things are more powerful than bad. 42
109 I need a great deal of wisdom. 43
110 Edward Norman bows in prayer. 43
111 Rev. Calvin Bruce, D. D. 43
112 He went to his window and opened it. 44
113 What would Jesus do? 44
114 Dr. Bruce in the Pulpit. 45
115 I am just back from a visit to Raymond. 45
116 He proceeded with his sermon. 45
117 Rose turned her head and beckoned to Felicia. 46
118 The Bishop sat in a deep, easy chair. 46
119 Dr. Bruce speaks with emotion. 46
120 Mrs. Bruce pushed the curtain aside. 46

"IN HIS STEPS"—Continued.

- 121 Dr. Bruce looked over at the Bishop. 137
122 Mr. Stephen Clyde. 138
123 We have met before. 139
124 Hold up your hands. 140
125 Have you got the watch? 141
126 Leave that watch be! 142
127 Do you know me now? 143
128 Go home with me to-night. 144
129 The Bishop broke into a prayer. 145
130 Stephen Clyde and Felicia. 145
131 May I? 145
132 The Bishop came upon them. 146
133 Henry Maxwell began to speak. 147
134 The Bishop rose. 148
135 A man began to speak. 149
136 The Bishop called them to order. 150
- 137 Mr. Maxwell listens. 137
138 At length Mr. Maxwell. 138
139 Carlsen speaks. 139
140 We've got to have a new start. 140
141 Hark! the voice of Jesus calling. 141
142 Henry Maxwell kneeled to pray. 142
143 The First Church in Raymond. 143
144 Rachel married to Rollin Page. 144
145 Milton Wright, the merchant. 145
146 Edward Norman, Editor of the News. 146
147 Dr. Bruce and the Bishop. 147
148 Now the vision was troubled. 148
149 What would Jesus do? 149
150 Angel choir. 150
151 Christ's return. 151

THE HOLY CITY.

The interest of the audience in such a lecture as "In His Steps" is increased by the proper introduction of sacred songs. "The Holy City" has been illustrated by sixteen beautiful slides and appropriate title and is one of the most popular of the present day. The dreamer is represented by life posing, and as he lies asleep on his couch, the visions described in the song appear successively upon the screen, as the slides are projected in their proper order, and the audience are held in rapt attention from the beginning to the end.

- 1 Last night I lay a-sleeping, there came a dream so fair,
- 2 I stood in old Jerusalem, beside the Temple there;
- 3 I heard the children singing, and ever as they sang,
- 4 Methought the voice of Angels from Heaven in answer rang,
- 5 Jerusalem, Jerusalem, lift up your gates and sing
- 6 Hosanna in the highest, Hosanna to your King!
- 7 And then methought my dream was changed, the streets no longer rang
- 8 Hush'd were the glad Hosannas, the little children sang
- 9 The sun grew dark with mystery, the moon was cold and chill,
- 10 As the shadow of a cross arose upon a lonely hill,
- 11 Jerusalem, Jerusalem, Hark! how the Angels sing
- 12 Hosanna in the highest! Hosanna to your King!
- 13 And once again the scene was changed, new earth there seemed to be!
- 14 I saw the Holy City beside the tideless sea;
- 15 The light of God was on its street, the gates were open wide;
- 16 And all who would might enter, and no one was denied.
- 17 No need of moon or stars by night; nor sun to shine by day;
- 18 It was the new Jerusalem that would not pass away.
- 19 Jerusalem, Jerusalem, sing for the night is o'er,
- 20 Hosanna in the highest, Hosanna forevermore!

PRICE, Set No. 1—\$8.00. Improved Set No. 2—\$12.75 per set. Improved Set No. 2 is made by new process for vision scenes by which double and triple exposures are made on the same plate. Improved Set No. 2 is far superior to set No. 1 and contains one extra slide. When ordering please specify which set is wanted.

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 63 The Rectangle.
 64 Rachel Sang the solo. 27
 65 Gray turned the service over to brother Maxwell.
 66 Henry Maxwell stood up. 28
 67 Rachel's opportunity.
- 68 Henry Maxwell rose again. 30
 69 This is a terrible spot. 31
 70 Fred Morris and Mr. Maxwell. 32
 71 Thank you, Mr. Maxwell.
 72 I can give you a place on the News. 33
 73 Milton Wright and Henry Maxwell.
 74 See here.
 75 I do.
 76 Saturday night at the Rectangle
 77 Rachael singing.
 78 Virginia left the organ.
 79 Mr. Gray and group of converts.
 80 Rachel Winslow and Jasper Chase.
 81 President Marsh and Henry Maxwell
 82 At the Rectangle.
 83 Virginia.
 84 A carriage drove up. 34
 85 Trip to the Rectangle.
 86 Opposite a notorious saloon. 35
 87 Virginia and Loren. 36
 88 Come, Loren, to Mrs. Gray's.
 89 The steps of the handsome house.
 90 Do you know what this girl is? 37
 91 Madam Page clinched her hands.
 92 I shall not remain here then.
 93 Edward Norman and Henry Maxwell.
 94 I have planned to put into it my entire fortune.
 95 Virginia comes to Norman's assistance.
 96 Election day. 38
 97 The Rectangle.
 98 President Marsh conspicuous.
 99 Down with the Aristocrats.
 100 Stop! you've killed a woman! 39
 101 Services at the tent.
 102 The casket and flowers.
 103 The hall of the Page mansion. 40
 104 Virginia and Rachel. 41
 105 Virginia and Maxwell at the office of the News.
 106 What would Jesus do?
 107 Edward Norman finished reading.
 108 Good things are more powerful than bad.
 109 I need a great deal of wisdom.
 110 Edward Norman bows in prayer.
 111 Rev. Calvin Bruce, D. D. 43
 112 He went to his window and opened it. 44
 113 What would Jesus do?
 114 Dr. Bruce in the Pulpit. 45
 115 I am just back from a visit to Raymond.
 116 He proceeded with his sermon.
 117 Rose turned her head and beckoned to Felicia. 46
 118 The Bishop sat in a deep, easy chair.
 119 Dr. Bruce speaks with emotion.
 120 Mrs. Bruce pushed the curtain aside.

"IN HIS STEPS"—Continued.

- 121 Dr. Bruce looked over at the Bishop.
 122 Mr. Stephen Clyde.
 123 We have met before.
 124 Hold up your hands.
 125 Have you got the watch?
 126 Leave that watch be!
 127 Do you know me now?
 128 Go home with me to-night.
 129 The Bishop broke into a prayer.
 130 Stephen Clyde and Felicia.
 131 May I?
 132 The Bishop came upon them.
 133 Henry Maxwell began to speak.
 134 The Bishop rose.
 135 A man began to speak.
 136 The Bishop called them to order.
- 137 Mr. Maxwell listens.
 138 At length Mr. Maxwell spoke.
 139 Carlsen speaks.
 140 We've got to have a new start.
 141 Hark! the voice of Jesus calling.
 142 Henry Maxwell knelt to pray. 47
 143 The First Church in Raymond.
 144 Rachel married to Rollin Page. 48
 145 Milton Wright, the merchant.
 146 Edward Norman, Editor of the News.
 147 Dr. Bruce and the Bishop. 49
 148 Now the vision was troubled.
 149 What would Jesus do?
 150 Angel choir. 50
 151 Christ's return.

THE HOLY CITY.

The interest of the audience in such a lecture as "In His Steps" is increased by the proper introduction of sacred songs. "The Holy City" has been illustrated by sixteen beautiful slides and appropriate title and is one of the most popular of the present day. The dreamer is represented by life posing, and as he lies asleep on his couch, the visions described in the song appear successively upon the screen, as the slides are projected in their proper order, and the audience are held in rapt attention from the beginning to the end.

- 1 Last night I lay a-sleeping, there came a dream so fair,
- 2 I stood in old Jerusalem, beside the Temple there;
- 3 I heard the children singing, and ever as they sang,
- 4 Methought the voice of Angels from Heaven in answer rang,
- 5 Jerusalem, Jerusalem, lift up your gates and sing
- 6 Hosanna in the highest, Hosanna to your King!
- 7 And then methought my dream was changed, the streets no longer rang
- 8 Hush'd were the glad Hosannas, the little children sang
- 9 The sun grew dark with mystery, the morn was cold and chill,
- 10 As the shadow of a cross arose upon a lonely hill,
- 11 Jerusalem, Jerusalem, Hark! how the Angels sing
- 12 Hosanna in the highest! Hosanna to your King!
- 13 And once again the scene was changed, new earth there seemed to be!
- 14 I saw the Holy City beside the tideless sea;
- 15 The light of God was on its street, the gates were open wide;
- 16 And all who would might enter, and no one was denied.
- 17 No need of moon or stars by night; nor sun to shine by day;
- 18 It was the new Jerusalem that would not pass away.
- 19 Jerusalem, Jerusalem, sing for the night is o'er,
- 20 Hosanna in the highest, Hosanna forevermore!

PRICE, Set No. 1—\$8.00. Improved Set No. 2—\$12.75 per set. Improved Set No. 2 is made by new process for vision scenes by which double and triple exposures are made on the same plate. Improved set No. 2 is far superior to set No. 1 and contains one extra slide. When ordering please specify which set is wanted.

JAMAICA.

- 1 Atkinson, Mrs. A. M.
- 2 Barrington Falls
- 3 The Bath of St. Thomas
- 4 The Beginning of a River
- 5 Blue Mountain Peak
- 6 In the Bog Walk, Rio Copes
- 7 Botanical Garden, Castleton
- 8 Burgess, Mrs. A. O., Pres. C.W.M.B.
- 9 City Hall, St. Ann Bay
- 10 Climbing the May Poles
- 11 Coke Chapel, Kingston
- 12 Colonial Bank, Kingston.
- 13 Columbus Monument.
- 14 Cotton Tree.
- 15 Emancipation, Ang. 1st, 1834.
- 16 Emerald Pool, Roaring River, St. Ann
- 17 Falls of Glen Harven, St. George.
- 18 Falls of Roaring River, St. Ann.
- 19 Heathen Practice at Funerals.
- 20 Jamaica Ferns.
- 21 Jamaica High School for Boys at Hope.
- 22 Kingston.
- 23 King's House, St. Andrews.
- 24 Landony Falls, St. Ann.
- 25 Map of the Island.
- 26 Method of Punishment, Treadmill.
- 27 Native Chapel.
- 28 Norbrook Old Works.
- 29 Panorama of Port Antonio.
- 30 Parish Church, Kingston.
- 31 Miss Mattie Pounds.
- 32 Providence Mission House and Chapel.
- 33 Public Square in Spanish Town.
- 34 Roaring River Falls, St. Ann.
- 35 St. Andrew's Parish Church.
- 36 Donkey and Hampers.
- 37 Unloading the Mule.
- 38 Washing.
- 39 Baptismal Scene.
- 40 Bananas at Golden Vale, Portland.
- 41 The Blue Water, Portland.
- 42 Blue Basin, Trinidad.
- 43 Kalorama Mission House.
- 44 Home of Filmies.
- 45 Mountain Forests—Route to the Peak.
- 46 River Head—St. Thomas in the Vale.
- 47 Singing of the River.
- 48 Court House, Annotta Bay.
- 49 Court House, St. Ann's Bay.
- 50 Kingston Harbor, from Cherry Garden.
- 51 A Native Chapel, Lusk Hill.
- 52 Port Maria, where Columbus Landed.
- 53 Port Royal.
- 54 The Parade and Band.

CHINA AND HER FIGHT AGAINST THE CIVILIZED WORLD.

58 Slides with printed Lecture by REV. FLAVIUS J. BROBST.

- 1 Map of China.
- 2 The Great Wall.
- 3 Avenue to the Ming Tombs.
- 4 Canton.
- 5 Nankin.
- 6 Ning Po.
- 7 Chang-choo-foo.
- 8 Junks Ashore.
- 9 Curing Tea.
- 10 Curling the Tea.
- 11 Winnowing and Sorting the Tea.
- 12 Papering Brick Tea.
- 13 Landing Place—Tea District.
- 14 Marriage Procession.
- 15 Kite Flying.
- 16 Cat Dealers.
- 17 Reading an Imperial Edict.
- 18 Boxers on Parade.
- 19 China Troops Drilling.
- 20 The Taku Forts.
- 21 Bombarding the Taku Forts.
- 22 Interior View of the Fort after Capture.
- 23 Peking.
- 24 General View of Peking.
- 25 Entrance to the Forbidden City.
- 26 The Imperial Palace.
- 27 The Imperial Gardens.
- 28 The United States Legation.
- 29 Boxers Entering Peking.
- 30 Boxers Besieging the Legation.
- 31 Minister Conger.
- 32 The Temple of Heaven.
- 33 Pagan Temple of Gods at Noo Zee.
- 34 Pagoda at Hankow.
- 35 Entrance to the City of Amoy.
- 36 Rev. Dr. Walker.
- 37 Rev. W. C. Lacy.
- 38 Western Chinese Congregation.
- 39 A Group of Two.
- 40 Mrs. Plum and Class.
- 41 Rev. Dr. Cady with Missionaries.
- 42 Mission Chapel.
- 43 Rev. Dr. Cady's Boat.
- 44 Han Kow.
- 45 Hong Kong.
- 46 Korea—Headquarters of General Min.
- 47 Water Battery on the Han River.
- 48 Korea—Elbow Fort on Han River.
- 49 The Empress Dowager.
- 50 Li Hung Chang.
- 51 Shanghai—Chinese Soldiers Marching.
- 52 Foreign Soldiers in Shanghai.
- 53 Chinese Soldiers Marching to Tien Tsin.
- 54 Tien Tsin.
- 55 Tien Tsin—Town Hall.
- 56 Ramparts and Water Carrier.
- 57 Tien Tsin.
- 58 Capture of Peking.

ILLUSTRATION FROM LITERATURE.

- 1 Homer and His Guide.
- 2 Penelope Longing for Odysseus.
- 3 Pandora.
- 4 Corinna, the Theban Poetess.
- 5 Francesca Da Rimini.
- 6 Loki and Sigyn.
- 7 Frithiof's Flight with Atle.
- 8 Siegfried Slays the Dragon.
- 9 Antigone goes to Bury her Brother.
- 10 Scipio's Dream.
- 11 Boccaccio Reciting Decameron.
- 12 Rabelais at the Country Festival, at Meudon.
- 13 Knight Errantry.
- 14 Hans Sachs, the Cobbler Poet.
- 15 Palamon and Arcite.
- 16 Iphigenia.
- 17 Sappho's Reverie.
- 18 Orpheus and Eurydice.
- 19 Alcibiades and Aspasia.
- 20 Horace at Tibur.
- 21 Thisbe.
- 22 The Fate of Ferhad.
- 23 Vittoria Colonna.
- 24 Mary Queen of Scots Leaving France
- 25 Frithiof Visits King Ring.
- 26 Hero and Leander.
- 27 Rosalind and the Duke.
- 28 Buddah and the Five Ascetics.
- 29 Æsop brought to the House of Xanthus.
- 30 Thia's Incantation.
- 31 The Two Leonoras.
- 32 Æmilia before the Emperor Augustus.
- 33 Malvina Listening to the Spirit of Oscar.
- 34 John Milton.
- 35 Telemachus and Ulysses.
- 36 Pericles Addressing the Athenians.
- 37 Venis and Adonis.
- 38 Medea Preparing for Flight.
- 39 Donna Zilia and her Dumb Lover.
- 40 Louis XIV and Moliere.
- 41 Tartuffe and Elmire.
- 42 Luther's Evening at Home.
- 43 Cymon and Iphigenia.
- 44 Sir Roger de Coverly Visits the Widow.
- 45 John Russell Young.
- 46 Pausias and His Flower Girl.
- 47 Blind Appius Claudius Led into the Senate.
- 48 Daphnis and Chloe.
- 49 Gil Blas and the Archbishop.
- 50 Voltaire Receives Mme. Depinay at Les Delices.
- 51 Rousseau at Madame Basile's.
- 52 Uncle Toby and Widow Wadman.
- 53 Mignon.
- 54 Luise's Birthday Feast.
- 55 The Sorrows of Young Werther.
- 56 Fridolin's Message to the Forge.
- 57 William Tell meets the Viceroy.
- 58 Virginia Cast on the Shore.
- 59 Rouget de Lisle Singing the Marseillaise
- 60 The Burial of Atala.
- 61 The Last Toilet of Charlotte Corday.
- 62 Lucy of Lammermoor.
- 63 Manfred and Astarte.
- 64 Evangelina.
- 65 The Princess Emma Saves Eginhard.
- 66 Topsy and Eva.
- 67 The Infatuation of Haidee.
- 68 Alethe, Priestess of Isis.
- 69 The Blind Nydia Weaves a Wreath for Glaucus.
- 70 Sam Weller's Valentine.
- 71 Napoleon in the Cottage of a Peasant.
- 72 Lorelei.
- 73 Bianca Capello and Lorenzo.
- 74 Picciola.
- 75 Salammbo.
- 76 Tartarin and the Lion.
- 77 Abbe Constantin and his Guests.
- 78 The Baron and His Pipe.
- 79 Elaine Bears Her Letter to Guinevere.
- 80 Romola and Her Father.

SECRET SOCIETY SLIDES, MASONIC.

- 1 Holy Bible, Square, Compass and Warrant.
- 2 Ancient Lodge in Valley.
- 3 Form of Lodge.
- 4 Supports of Lodge.
- 5 Jacob's Ladder.
- 6 Furniture of Lodge.
- 7 Ornaments of Lodge.
- 8 Lights of Lodge.
- 9 Jewels of Lodge.
- 10 Tabernacle in Wilderness.
- 11 St. John the Baptist, and St. John the Evangelist.
- 12 Masonic Tenets.
 - a Brotherly Love.
 - b Relief.
 - c Truth.
- 13 Points of Entrance.
 - a Temperance.
 - b Fortitude.
 - c Prudence.
 - d Justice.
- 14 Chalk, Charcoal and Clay.

SECRET SOCIETY SLIDES, MASONIC—Continued.

SECOND DEGREE

- 15 Pillars of the Porch
- 16 Five Orders of Architecture
- 17 The Five Senses
- 18 Seven Liberal Arts
- 19 Scenes at the Waterfall
- 20 Corn, Wine and Oil
- 21 Allusions to the Letter G

THIRD DEGREE—BLUE LODGE

- 22 Building of King Solomon's Temple
- 23 Marble Monument
- 24 Ancient Three Grand Masters
- 25 Entered Apprentice's Lodge
- 26 Fellowcraft's Lodge
- 27 Master Mason's Lodge
- 28 Three Steps
- 29 Pot of Incense
- 30 Bee-Hive
- 31 Book of Constitution Guarded by Tyler's Sword
- 32 Sword Pointing to the Naked Heart
- 32a All Seeing Eye
- 33 Anchor and Ark
- 34 Forty-seventh Problem
- 35 The Hour Glass
- 36 The Scythe
- 37 Emblems of Mortality

MARK MASTER'S DEGREE

- 1 Workmen from the Quarries
- 2 Office of Senior Warden and Working Tools
- 3 Port of Joppa

SECRET SOCIETY SLIDES, ODD FELLOWS.

INITIATORY DEGREE

- a Four emblems on one slide
- b Four emblems on separate slides
- 1 The All Seeing Eye
- 2 The Three Links
- 3 The Skull and Cross Bones
- 4 The Scythe

SPECIAL SCENES FOR INITIATORY DEGREE

- 1 Man Burning at the Stake
- 2 Rose in Full Bloom
- 3 Withered Rose
- 4 Man in the pride of his Strength
- 5 Man Dead

- 4 Good Work, True Work, Square Work
- 5 Mark of the Craft
- 6 Jewish Shekel

FAST MASTER'S DEGREE

- 1 Most Excellent Master's Degree
- 2 Placing the Keystone
- 3 Fire From Heaven

ROYAL ARCH DEGREE

- 1 The Tabernacle
- 2 Chapter Jewels
- 3 Passing the Veils
- 4 Burning Bush
- 5 Destruction of the Temple
- 6 Plan of Babylon
- 7 Country between Jerusalem and Babylon
- 8 Tadmor in the Wilderness
- 9 High Priest, King and Scribe
- 10 Triangular Plate
- 11 Golden Candlestick
- 12 Working Tools of Royal Arch
- 13 Rebuilding the Temple
- 14 Contents of the Ark
- 15 Symbol of Royal Arch Masonry
- 16 Royal Master's Degree
- 17 Symbolical Design

SELECT MASTER'S DEGREE

- 1 Jewels of the Select Master
- 2 Symbolical Design

GENERAL GRAND CHAPTER

- 1 Prostyle Temple

- 6 Leaves Lying Thick upon the Ground
- 7 Spring Scene

FIRST DEGREE

- a Three emblems on one slide
- b Three emblems on separate slide
- 1 The Bow and Arrow
- 2 The Quiver
- 3 The Bundles of Sticks

SPECIAL SCENES FOR THE FIRST DEGREE

- 1 David before Saul
- 2 Jonathan protecting David
- 3 Jonathan interceding for David
- 4 Jonathan and David swearing in Friendship for ever

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

SECRET SOCIETY SLIDES, ODD FELLOWS—Continued.

SECOND DEGREE

- a Five emblems on one slide
- b Five emblems on separate slides
- 1 The Axe
- 2 The Heart and Hand
- 3 The Globe
- 4 The Ark
- 5 The Serpent

SPECIAL SCENES FOR THE SECOND DEGREE

- 1 Pines on the Mountain Side
- 2 River Jordan
- 3 Narrow Defile
- 4 Traveler attacked by Robbers
- 5 Priest passing by
- 6 Levite passing by
- 7 Samaritan assisting Traveler
- 8 Samaritan taking Traveler to the Inn
- 9 Samaritan paying Inn Keeper

THIRD DEGREE

- a Four emblems on one slide
- b Four emblems on separate slides
- 1 The Scales and Sword
- 2 The Bible
- 3 The Hour Glass
- 4 The Coffin

PARIS, with Lecture.

- 1 Panoramic view looking toward Montmartre.
- 2 Throne Room—Luxemburg.
- 3 Arc De Triomphe De l'Etoile.
- 4 Colonnade of the Louvre.
- 5 Vendome Column.
- 6 General View, Palais Royal.
- 7 Palais Du Luxemburg.
- 8 Church of Notre Dame.
- 9 Interior of Church.
- 10 Temple of Sibil.
- 11 The Cascade—Bois De Boulogne.
- 12 Basin of Apollo and Tapis Vert.

THE OLD OAKEN BUCKET

This old favorite poem has been illustrated with beautiful scenes from the Gulf Coast and other appropriate sections of our country and the 15 beautiful views as indicated below make one of the finest illustrations that have ever been brought before the public, colored only. Price, 50 cents each.

- 1 How dear to my heart are the scenes of my childhood,
When fond recollection presents them to view;
- 3 The orchard, the meadow, the deep tangled wild wood,
And every loved spot which my infancy knew.
- 5 The wide spreading stream and the mill that stood by it
- 6 The bridge and the rock where the cataract fell,
- 7 The cot of my father, the dairy house by it,
- 8 And e'en the rude bucket that hung in the well
- 10 The moss covered bucket I hail as a treasure,
For often at noon when returned from the field,
- 11 I found it a source of exquisite pleasure,
The sweetest and purest that nature can yield.
- 12 And now far removed from the loved situation,
The tear of regret will intrusively swell.
- 13 As fancy reverts to my father's plantation,
- 14 And sighs for the bucket that hung in the well.
- 15 The old oaken bucket, the iron bound bucket,
The moss covered bucket that hung in the well.

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

SECRET SOCIETY SLIDES, KNIGHTS OF PYTHIAS.

FIRST DEGREE

- 1 Friendship of Damon and Pythias
- 2 Damon Condemned to Death
- 3 Pythias' appeal to Dionysius
- 4 Damon hastens to his home
- 5 Pythias Confined in the Dungeon
- 6 Calanthi's Appeal to Pythias in the Dungeon
- 7 Damon's Farewell to His Wife and Child
- 8 The Setting Sun Shines Golden
- 9 Damon Arrives and Pythias is Saved
- 10 The King Honors the Immortal Heroes
- 11 The Unknown Shore

THIRD RANK, PYTHAGORAS

- 1 Arts of Ancient Egypt
- 2 Occult Mysteries of Persian Magi
- 3 The Desire for Knowledge
- 4 A Flower Bespangled Plain
- 5 Along the Mountain Side
- 6 Dark and Sullen Waters
- 7 Cavern Fathomless to Man
- 8 A Sunless Sea
- 9 Where Hideous Creatures Climb
- 10 The Hero Pythias

THIRD RANK, SIXTH SENATOR

- 11 The Battle Field
- 12 Two Horsemen Meet in Deadly Conflict
- 13 Unhorsed and Sorely Hurt
- 14 An Esquire in Course of Duty
- 15 Brings Water in His Helmet
- 16 The Champion and Defender
- 17 The Emblem

THIRD RANK, MONITOR

- 18 An Unmanned Barque on an Unknown Sea
- 19 Life has its Sunshine and its Shadow
- 20 Sorrow of Darkness and Death
- 21 Where We with Loved Ones Dwell
- 22 Budding Flowers and Sparkling Stream
- 23 Majestic Mountains and Peaceful Homes
- 24 The Sunset Glows with Rubies
- 25 Star Unutterably Bright
- 26 Star of Sympathy and Love
- 27 Rays of Light from a Heaven of Peace

OLD MEXICO.

- 1 Montezuma's Tree
- 2 Old Aqueduct at Queretaro
- 3 Old Bridge near Hercules
- 4 On the Trail in the Baranca
- 5 On the Banks of the Lerna
- 6 On the Alameda Aguas Calientes
- 7 Orizaba, the Banana Palm
- 8 Palms and Straw Houses at Rascons
- 9 Panorama of Mexico City from the Cathedral
- 10 Panorama of San Luis Potosi
- 11 Pathway of the Dead and Pyramid of the Moon
- 12 Salamanca Cochín Hedge and Old Cactus
- 13 Peons at Work near Rabcon
- 14 Popocatepetl from Tlamanca
- 15 Popocatepetl from Amecameca
- 16 Popocatepetl and Iztachihuatl from the Cathedral
- 17 Portples near the Cathedral
- 18 Puente de Dios
- 19 Pyramid of the Sun from the Pyramid of the Moon
- 20 Queretaro Church de la Cruz
- 21 Queretaro, Maximilian's Monument
- 22 Río Lerna at Atequiza and Kilo
- 23 Rubber Tree
- 24 Returning from Market, Amecameca
- 25 Salamancus Cactus Hedge
- 26 Salina Salt Works
- 27 The Seavengers
- 28 Scene in the Village of Abra
- 29 Stairway up the Sacramento
- 30 Statue of Columbus
- 31 Statue of Cuiclahuac
- 32 Statue of Hidalgo in the Alameda
- 33 Street in San Luis Potosi
- 34 Street in Tula

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

OLD MEXICO—Continued.

- 35 Street in Amecameca. } Different Views.
- 36 Street in Amecameca. }
- 37 Street Scene in Cassadore.
- 38 Street Scene in Cimutua.
- 39 Sugar Mill, Temozapa.
- 40 Tampico.
- 41 Teloylucan, Old Mexico.
- 42 At Metaltouya.
- 43 Bathing Pool at Metaltouya.
- 44 Coffee Plant.
- 45 Entrance to the Alameda.
- 46 Fenkerbach Ranch at Metaltouya.
- 47 Mexican Palms.
- 48 Agwas Calientes.
- 49 Agwas Pottery.
- 50 An Aguador Guanajuato.
- 51 Aguador with Cart, San Luis Potosi.
- 52 Aguadors at the Fountain, San Luis Potosi.
- 53 Aztec Calendar Stone. } Different Views
- 54 Aztec Calendar Stone. }
- 55 Alameda, the City of Mexico.
- 56 American Tourist's Train in Mexico.
- 57 An Idle Crowd.
- 58 Aztec Antiques.
- 59 Aztec Calendar Stone.
- 60 Bathing Tanks near Hercules.
- 61 Bathing Scene in Hot Springs, Acequia.
- 62 Bathing in Hot Springs, Acequia.
- 63 Brizara, General View from the Bridge.
- 64 Canal De Laviga, Native Boats on.
- 65 Canal De Laviga, Rowing on.
- 66 Canal De Laviga, Near the Banks of
- 67 Canal De Laviga, Scene on.
- 68 Castle of Chapultepec.
- 69 Cathedral of Chihuahua.
- 70 Chapel of Sacramento.
- 71 Chapultepec.
- 72 Chihuahua, Looking East.
- 73 Chihuahua from the Cathedral, Panorama of.
- 74 Chihuahua from the Cathedral.
- 75 Chihuahua Water Cart.
- 76 Cholula from the Pyramid.
- 77 Church of Guadalupe, Interior.
- 78 Church of San Marcos, Mexicalzingo.
- 79 Church of San Lucas, Ixtapalapa.
- 80 City of Mexico from Guadalupe.
- 81 Cuauhtlan, a Court with Palms.
- 82 Diaz, President.
- 83 El Arba.
- 84 El Salto Del Arba.
- 85 El Salto De Junacatlan.
- 86 Guano Juato.
- 87 Great Spring near Hercules.
- 88 Grizaba.
- 89 Group about the Sugar Mills, Temozapa.
- 90 Guanajuato Reservoirs.
- 91 Guanajuato Sugar Mills.
- 92 Grove of Chappittance.
- 93 Guadalupe Carritas and Oxen.
- 94 Guadalupe.
- 95 Governor's Palace, Guadalupe.
- 96 Hacienda, Temozapa.
- 97 Hotel Sanus, Taninul.
- 98 Idol Found near the Pyramid of the Moon.
- 99 Interior of San Tualiol De Los Remedios, Cholula.
- 100 Irrigation Wheel at Ahualalco.
- 101 Irrigation Wheel at Ahualalco.
- 102 Irrigation Wheel at Ahualalco.
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- 104 Lags.
- 105 Lagos Cathedral.
- 106 Lavenderas, City of Mexico.
- 107 Maguey Field.
- 108 Making Tortillas.
- 109 Malinche from Cholula.
- 110 Malinche Fountain and Square of San Domingo.
- 111 Mexican Aquadours.
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- 113 Mexico, East from the Cathedral.
- 114 Mexican Street Market.
- 115 Mexican Street Scene, Carnadores.
- 116 Mexico, the 5th of May in the Plaza De Armas.
- 117 Mexico, on the 5th of May in the Plaza De Armas, Street Scene in.
- 118 Mexico East from the Cathedral.
- 119 Mexico Light House.
- 120 Temozapa Canon.
- 121 Texcoco, Cloisters of Old Church.
- 122 Toward Guadalupe from Alameda.
- 123 Trail to Barranca.
- 124 Tunnel to Masopa Canon.
- 125 Tunnels, Temozapa Canon.
- 126 View from Barrichitos.
- 127 View of Head of Goddess Centeotl.
- 128 Village.
- 129 Village Scene, Banks of the Lerna.
- 130 Washing at the Hot Springs.
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- 133 Burro Loaded with Coffee.
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- 136 Cathedral Altar, Pueblo.
- 137 Stairway and Chapel on the Pyramid of Cholula.

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- 140 Coffee Burros
- 141 Cleaning Coffee
- 142 Customs of the Men
- 143 Drying Coffee
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- 147 Shoemaker, Zapalaria
- 148 Tortillas, Making the Cake
- 149 Typical Mexican Hacienda, Aloto
- 150 Typical Saloon, City of Mexico
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- 152 Garden of Maximilian—Palace of Chapultepec
- 153 The Alameda, Guadalejara
- 154 Guena Juayo, Mummies and Bones in the Catacomb
- 155 La Vega Canal, Upper End
- 156 Mango Grove and Melon Tree
- 157 Mexican House and Equipment, Salt Plant at the Left
- 158 Mexico Palace
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- 160 Native Carriage, Orizaba
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- 173 At Metlatoyuca, Native Family
- 174 At Metlatoyuca, Ranch
- 175 Finskerbach Ranch at Metlatoyuca
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- 183 Distant View of Cathedral at Aguas Calientes
- 184 Outsights of Aguas Calientes
- 185 Street in Aguas Calientes
- 186 Under a Big Tree at Aguas Calientes
- 187 Drawn Work and Fruit at Aguas Calientes
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- 191 Family Group and Home, Santa Anna on LaViga Canal
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- 194 At Guadalupe
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"Where is My Wandering Boy To-Night?"

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|--|---|
| <ol style="list-style-type: none"> 2 Where is My Wandering Boy To-Night 3 The Boy of My Tenderest Care 4 The Boy that was Once My Joy and Light 5 The Child of My Love and Prayer 6 CHORUS 7 O where is My Boy To-Night? 8 O where is My Boy To-Night? 9 My Heart o'erflows, for I Love him he knows; 10 O where is My Boy To-Night? 11 Once he was Pure as Morning Dew 12 As he Knelt at his Mother's Knee 13 No face was so Bright, no heart more true 14 And none was so sweet as he 15 CHORUS 16 O where is My Boy To-Night? 17 O where is My Boy To-Night? 18 My Heart o'erflows, for I Love him he knows; 19 O where is My Boy To-Night? | <ol style="list-style-type: none"> 10 O could I see you now, my Boy 11 As fair as in olden time 12 When Frattle and Smile made Home a Joy 13 And Life was a Merry Chime 14 CHORUS 15 O where is My Boy To-Night? 16 O where is My Boy To-Night? 17 My Heart o'erflows, for I Love him he knows; 18 O where is My Boy To-Night? 19 Go for my Wandering Boy To-Night 20 Go search for him where you will 21 But bring him to me with all his blight 22 And tell him I Love him still 23 CHORUS 24 O where is My Boy To-Night? 25 O where is My Boy To-Night? 26 My Heart o'erflows, for I Love him he knows; 27 O where is My Boy To-Night? |
|--|---|

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

HYMNS—Words and Music.

Hymns marked "H", have words only.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1 A Charge to keep I have 2* A Mighty Fortress is Our God 3 A Shelter in the Time of Storm 4 All Hail the Power of Jesus' Name 5* All Hail the Power of Jesus' Name 6 All People that on Earth do Dwell 7 All the Way My Savior Leads Me 8* Almost Persuaded 9 America 10* America 11 Arise, My Soul, Arise 12 As with Gladness Men of Old 13 At the Cross 14 At the Feast of Belshazzar 15 Awake My Soul in Joyful Lays 16* Battle Cry of Freedom 17* Battle Hymn of the Republic 18 Beautiful Beckoning Hands 19 Behold the Bridegroom Cometh 20 Beulah 21 Blessed Assurance 22 Blessed Be the Fountain 23 Blessed Be the Name 24 Blest Be the Tie that Binds—Dennis 25 Bringing in the Sheaves 26* Bringing in the Sheaves 27* Buds of Promise 28 Cast Thy Bread Upon the Waters 29 Child of a King, The 30 Christ Receiveth Sinful Men 31 Close to Thee 32 Come Let Us Join Our Cheerful Songs 33* Come Let Us Join Our Cheerful Songs 34 Come, Said Jesus' Sacred Voice 35 Come Thou Fount 36 Come to the Savior 37* Come to the Savior 38 Come to Zion's Gate 39 Come Unto Me 40 Come Ye Disconsolate 41 Cries of Woe and Woos of Life 42 Divinity of Christ 43 Do the Right 44 Eternal Life My Cry 45 For the Home 46 Gate Ajar for Me 47 Gloria Patri 48 Glory, Glory, Hallelujah. Chorus 49 Glory to His Name 50 Go Ye Into All the World | <ol style="list-style-type: none"> 51* God Be With You Till We Meet Again 52 God Bless Our Sunday School 53 God Gave Us Each a Talent 54 God Speed the Right 55 Golden Shore, The 56 Guide Me 57 Guiding Hand, The 58 Hark the Herald Angels Sing 59 Hasten Sinner to be Wise 60 Haven of Rest, The 61 He Died for You and Me 62 He Leadeth Me 63 Heavenly Call, Chorus only 64* Hold the Fort 65* Holy, Holy, Holy 66 Home of the Soul 67* Home over There, The 68* Home, Sweet Home 69* How Firm a Foundation 70 How Bright the Hope that Calv'ry Brings 71 I Am Coming Lord 72 I Am Coming to the Cross 73* I Am Glad There is cleansing in the Blood 74* I Am so Glad that Our Father in Heaven 75 I Cannot Do Without Thee 76 I Gave My Life for Thee 77* I Gave My Life for Thee 78 I Heard the Voice of Jesus Say 79 I Know that My Redeemer Lives 80 I Love to Tell the Story 81 I Need Thee Every Hour 82 I Stretch My Hands to Thee 83* I Think When I Read that Sweet Story of Old 84 I Was a Wandering Sheep 85 I Will Sing for Jesus 86 I Will Sing the Wondrous Story 87 I'll Live for Him 88 I'm a Pilgrim 89 I'm the Child of a King 90 In a World Where Sorrow 91* In a World Where Sorrow 92 In the Christian Home in Glory 93 In the Prison Cell I Sit 94 In Thy Cleft O Rock of Ages 95 It Came Upon the Midnight Clear 96 I've Reached the Land of Corn and Wine |
|---|---|

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

HYMNS—Words and Music—Continued.

Hymns marked “*”, have words only

- | | | | |
|------|------------------------------------|------|----------------------------------|
| 97 | Jesus Bids Us Shine | 147 | Only a Step to Jesus |
| 98 | Jesus is Calling | 148 | Only Trust Him |
| 99 | Jesus Lover of My Soul | 149 | Onward, Christian Soldiers |
| 100 | Jesus Loves Even Me | 150 | Pilgrim Burdened with Thy Sins |
| 102* | Jesus of Nazareth Passeth By | 151 | Praise God from Whom All Bless- |
| 103 | Jesus Savior Pilot Me | | ings Flow |
| 104 | Jesus the Reconciler | 152 | Praise Him, Praise Him |
| 105 | Jesus the Water of Life will Give | 153 | Praise the Lord O My Soul |
| 106 | Joy to the World | 154 | Precious Jewels |
| 107* | Joy to the World | 155* | Precious Jewels |
| 108 | Just As I Am | 156 | Precious Name |
| 109* | Just As I Am | 157 | Redeemed |
| 110 | Killarney complete in three slides | 158* | Red, White and Blue |
| 111 | Lead Kindly Light | 159 | Rescue the Perishing |
| 112 | Let a Little Sunshine in | 160 | Rest for the Weary |
| 113 | Let the Children Come | 161* | Ring the Bells of Heaven |
| 114 | Let the Lower Lights be Burning | 162* | Rock of Ages Cleft for Me |
| 115* | Let the Lower Lights be Burning | 163* | Safe in the Arms of Jesus |
| 116 | Let the Savior in | 164 | Saved by Grace |
| 117 | Let Your Light Shine | 105 | Savior Like a Shepherd |
| 118* | Light in the Darkness, Sailor | 166 | Scatter Sunshine |
| 119 | Look and Live | 167* | Scatter Sunshine |
| 120 | Lord Dismiss Us | 168 | Seeking for Me |
| 121 | Lord will Provide, The | 169 | Shall We Gather at the River |
| 122 | Majestic Sweetness Sits Enthroned | 170 | Shall We Meet Beyond the River |
| 123* | Marching Through Georgia | 171 | Shall You? Shall I? |
| 124* | Marching to Zion | 172 | Song of Salvation |
| 125 | Master is Waiting, The | 173* | Sorrow at the Cross |
| 126 | Mid Pleasures and Palaces Tho' | 174 | Spacious Firmament on High, The |
| | We May Roam | 175 | Speed Away |
| 127 | More About Jesus | 176 | Stand Like the Brave |
| 128* | More Love to Thee | 177 | Stand Up for Jesus |
| 129 | My Cross I've Taken | 178 | Standing on the Promises |
| 130 | My Faith Looks Up to Thee | 179* | Star of Bethlehem |
| 131 | My Hope is Built on Nothing Less | 180 | Sun of My Soul, Thou Savior Dear |
| 132 | My Jesus I Love Thee | 181* | Sun of My Soul, Thou Savior Dear |
| 133 | My Soul be on Thy Guard—Laban | 182 | Sunshine in the Soul |
| 134 | Near the Cross | 183 | Sweet By and By |
| 135* | Nearer My God to Thee | 184* | Sweet Hour of Prayer |
| 136 | Ninety and Nine, The | 185 | Take it to the Lord in Prayer |
| 137* | Ninety and Nine, The | 185 | Take My Heart, O Father Take it |
| 138 | Nothing but the Blood | 187 | Thanksgiving Chant |
| 139 | O Could I Speak the Matchless | 188* | Tell Me the Old, Old Story |
| | Worth | 189* | The Lord is Risen Indeed |
| 140 | O For a Thousand Tongues to | 190 | There is Life for a Look |
| | Sing | 191 | There Shall be Showers of |
| 141* | O Happy Day that Fixed My | | Blessings |
| | Choice | 192* | This Day Shall Christian |
| 142 | O Little Town of Bethlehem | | Tongues be Mute |
| 143 | O What Must It Be To Be There | 193 | Throw Out the Life Line |
| 144 | On Jordan's Stormy Banks | 194 | Thy Life was Given for Me |
| 145 | Once for All | 195* | Thy Life was Given for Me |
| 146 | One More Day's Work for Jesus | 196 | To the Work |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

HYMNS—Words and Music—Continued.

Hymns marked “*”, have words only

- | | | | |
|------|--------------------------------|------|--------------------------------|
| 107* | Tramp, Tramp, Tramp | 211 | When I Survey the Wondrous |
| 108 | Waiting by the River | | Cross |
| 109 | Way of the Cross, The | 212 | When the Roll is Called Up |
| 200 | We Are Passing Away | | Yonder |
| 201 | We Shall Sleep But Not Forever | 213 | Where is My Wandering Boy |
| 202 | We will Stand for the Right | | Tonight? |
| 203 | We'll Never Say Good Bye | 214 | Where is Thy Refuge? |
| 204 | We'll Work Until We Die | 215 | While Shepherds Watched |
| 205 | We're on the Way to Canaan's | 216 | Whiter Than Snow |
| | Land | 217* | Why Do You Wait, Dear Brother? |
| 206 | What a Friend We Have in Jesus | 218* | Why Not Tonight? |
| 207 | What Shall the Harvest Be? | 219 | Wonderful Words of Life |
| 208* | What Shall the Harvest Be? | | Work for the Night is Coming |
| 209* | What Will You Do With Jesus? | 220 | Ye Must Be Born Again |
| 210 | When I Can Read My Title Clear | 221* | Yes, There is Pardon for You |
| | | 222 | Yield Not to Temptation |
| | | 223 | |

ILLUSTRATED HYMNS.

We have the following Hymn slides words and illustrations either colored at 50 cents each or plain at 25 cents each.

- | | | | |
|---|------------------------------|---|----------------------|
| 1 | Jesus Keep Me Near the Cross | 2 | My Jesus I Love Thee |
|---|------------------------------|---|----------------------|

The following hymns have both words, illustrations and bar of music and price as above,

- | | | | |
|---|---|----|--|
| 3 | God Be With You Till We Meet Again | 9 | Just as I Am Without One Plea |
| 4 | Holy, Holy, Holy, Lord God Almighty | 10 | More Love To Thee |
| 5 | I Gave My Life for Thee | 11 | Nearer My God To Thee |
| 6 | I Heard the Voice of Jesus Say | 12 | Onward Christian Soldiers |
| 7 | In a World Where Sorrow Ever Will Be Known | 13 | Rock of Ages, Cleft for Me |
| 8 | I Think When I Read That Sweet Story of Old | 14 | Scatter Sunshine |
| | | 15 | Thy Life Was given for Me |
| | | 16 | This Day Shall Christian Tongues Be Mute |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

PERSIA, ITS SCENERY, LIFE, PEOPLE AND RELIGION

Are presented by Mrs. L. C. Van Hook, missionary in Persia, possessing a knowledge of the country and its people, their language, customs, habits and religions, which enables her to speak with authority and impart information which cannot be gathered from encyclopedias or culled from the works of a traveller passing rapidly through an unknown land.

- | | |
|---|--|
| 1 A Caravan upon the Desert | 44 Grocery Stand Decorated for Noo Russ |
| 2 A Mountain Path | 45 Tabriz |
| 3 Kajaevhs and the Interior of a Caravansary | 46 Tabriz |
| 4 The Softly Stepping Camel | 47 Tabriz, the Ark |
| 5 Camels and Port House | 48 Tabriz, the Ark |
| 6 Boat on the River at Enzelli | 49 Hummuls or Porters |
| 7 A Dry River Bed | 50 Saka or Water Carrier |
| 8 Bridge Over River Koori Chi | 51 Tower of Silence |
| 9 Bridge near Bosminch | 52 Tower of Silence |
| 10 Shibley Pass | 53 Mohammedan Priests |
| 11 Efrimabod | 54 Sheikh ul Islam of Salmas |
| 12 Bridge near Meana | 55 Dervish with Pipe |
| 13 Meana | 56 Muharram Devotees |
| 14 Bridge near Meana | 57 Persian Women in street Costume |
| 15 Sultanieh | 58 Indoor Costume |
| 16 Plowing | 59 Persian Women in House Dress |
| 17 A Threshing Floor | 60 A Mohammedan Girl |
| 18 Milking the Cow | 61 A Persian Princess |
| 19 Home of Middle Class | 62 Women Gathering Rice |
| 20 Interior of a Persian Home | 63 A Village Wedding |
| 21 Window of a City Residence | 64 Carrying the Bride |
| 22 Scene near Resht | 65 A Persian School |
| 23 Teheran, View from House Tops | 66 Page of Persian Primer |
| 24 Nazir-i-Din | 67 The Bastinado and Gang of Prisoners |
| 25 Muzaffar-i Din | 68 Kurdish Family |
| 26 Shah Entering Teheran in State | 69 Armenians |
| 27 Teheran, showing Mountains in the Distance | 70 Village of Sookhrul |
| 28 Teheran, Cannon Square | 71 Village Church near Sookhrul |
| 29 Teheran, Entrance to Royal Gardens | 72 Street Dress of Armenian Woman |
| 30 Teheran, Royal Gardens Inner Court | 73 Home Dress of Armenian Woman |
| 31 Royal Gardens | 74 Armenian Wedding |
| 32 Teheran, Royal Palace | 75 Armenian Woman and Children |
| 33 Teheran, Royal Museum | 76 An Armenian School |
| 34 Royal Summer Garden | 77 General View of Teheran Hospital |
| 35 Garden of Prime Minister | 78 Teheran Hospital |
| 36 An Artificial Lake | 79 Teheran Hospital, Interior |
| 37 A Summer Palace | 80 Teheran Hospital, Operating Room |
| 38 English Legation, Teheran | 81 Teheran Hospital, Office |
| 39 Grounds of English Legation | 82 Teheran Hospital, Physician's Residence |
| 40 Street Scene, Teheran | 83 Hospital, Urumiah |
| 41 Street Scene, Teheran, Winter | 84 Woman's Hospital, Tabriz |
| 42 Street Scene, Food Bazaar | 85 A Medical Student |
| 43 Grocery Stand | 86 Stork's Nest in Mission Yard, Urumiah |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

PERSIA, ITS SCENERY, LIFE, PEOPLE AND RELIGION—Continued.

- | | |
|--|---|
| 87 Interior of Evangelical Church, Tabriz | 93 Tabriz Girls' School, East End |
| 88 Rev. Nickolas Guleseryau and Family | 94 Faculty of Tabriz Girls' School 1890-'91 |
| 89 Sah Sayid | 95 Group of Pupils, Tabriz, 1894 |
| 90 Thaw Memorial School | 96 Group of Pupils, Tabriz Girls' School |
| 91 Dormitory, Thaw Memorial School, Tabriz | 97 Sona of Soolduz |
| 92 Graduating Class of '89 | 98 Satercock of Tabriz |

MARTINIQUE, ITS VOLCANIC TRAGEDY, with Lecture.

- | | |
|---|--|
| 1 Map of the Caribbean Sea or Map of the Environments of Martinique | 14 Section showing Subterranean Forces Rousing the Volcano |
| 2 Balloon View of Martinique | 15 Volcano Beginning to Rumble and Smoke |
| 3 Native Divers in the Harbor of St. Pierre | 16 Terrific Eruption of Mt. Pelee |
| 4 St. Pierre from the Harbor | 17 Niagaras of Mud and Lava |
| 5 Mountain Suburbs of St. Pierre | 18 Ruins of Grau's Famous Hotel in St. Pierre |
| 6 The Shrine That's Everywhere | 19 Ruins of St. Pierre—General View |
| 7 The Dreaded Martinique Serpent | 20 The Roraino |
| 8 St. Pierre—The Quay and its Fountains | 21 Birthplace of Josephine |
| 9 Banana Freighters | 22 Statue of Josephine, Port de Franco |
| 10 Shipping in St. Pierre's Harbor | 23 Fort de Franco—An Old Stairway |
| 11 The Cathedral | 24 Fort de Franco—General View |
| 12 Street Scene in St. Pierre | 25 Mt. Pelee Before and After the Eruption |
| 13 St. Pierre's Beautiful Park | |

BALTIMORE FIRE, with Lecture.

- | | |
|--|---|
| 1 General View of the Conflagration | 7 Fire Engine Wrecked by Falling Walls |
| 2 Ruins of the Hurst Building—where the Fire Started | 8 Ruins of the Maryland Institute |
| 3 A Night Battle with the Devastating Flames | 9 The Continental Trust Building |
| 4 Awful Havoc in the City's Business Center | 10 Militia Patrolling the Street |
| 5 Fighting the Fire from Telephone Poles | 11 Ruins of the Church of the Messiah |
| 6 Where Ice and Flames Met | 12 Devastation in the Fire Swept District |
| | 13 Clearing Away the Debris |
| | 14 On the Outskirts of the Fire Zone |
| | 15 Map of the City—Showing Burned Area |

YOSEMITE VALLEY, 12 Slides with Lecture.

- | | |
|---------------------------|---|
| 1. General View of Valley | 8 Washington Column, North Dome, and Royal Arches |
| 2 El Capitan | 9 Mirror Lake |
| 3 Bridal Veil Fall | 10 Vernal Fall |
| 4 Cathedral Rock | 11 Cap of Liberty |
| 5 Three Brothers | 12 Nevada Falls |
| 6 Sentinel Rock | |
| 7 Yosemite Fall | |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

THE GALVESTON STORM.

A series of 30 slides from photos taken the day after the storm, showing the streets of Galveston flooded, 10 story buildings totally wrecked, Ocean Steamers washed a quarter of a mile inland and other graphic pictures of the Texas Horrible Storm. The force of this unprecedented Gale and Tidal Wave is shown in these slides in all its horrors as only the camera can do.

- | | |
|--|--|
| 1 Tornado's Bombardment of Ft. Arthur. | 19 A Merchant's Prospect Next Morning. |
| 2 Not a Wall Left Standing. | 17 Nothing Left in the Home but Brick and Broken Timber. |
| 3 Seven People Buired Alive at this Corner. Houston. | 18 The Path of the Storm. |
| 4 Y. M. C. A. Building Left Standing. Wreckage all Around. | 19 Seeking the Dead. |
| 5 Home where all but Daughter were Killed. | 20 Restaurant in which Several were killed |
| 6 Removing the Dead in Wagons. | 21 Wrecking of Shipping and Grain Elevator at Wharf. |
| 7 One Block of Destroyed Homes. | 22 The Burning of Fifty Bodies. |
| 8 Residence where Three were Killed. | 23 Shooting of Robbers of the Dead. |
| 9 Public School. Death Rate will Never be Known. | 24 Hurricane's Destruction on Residence Street. |
| 10 Power House. Galveston. | 25 The Churches did not all Escape. |
| 11 Public Building. Galveston. | 26 Looking East on Sealy Street. |
| 12 The Water Front. | 27 The Galveston Strand in the Height of Storm. |
| 13 Street Scene. Houston. | 28 Destroyed business house on the Strand. |
| 14 Engine House, Total Wreck. | 29 Looking West on Sealy Street. |
| 15 Street Scene Showing Result of Wind and Storm. | 30 Galveston Cut off from the World by Storm. |

COMICS.

- | | |
|--|---|
| 1 Man and the Tiger. | 7 Man on the Ladder. |
| (a) Opening the Question. | (a) "Go way Down dar." |
| (b) Bengal Ease. | (b) "I knew Mischief was Breeding." |
| (c) The Artful Dodge. | 8 (a) The Rael Convaynience of Married Life. |
| (d) Look Before You Leap. | (b) The Rael Convaynience of Single Life. |
| (e) Under Cover. | 9 Darktown Lawn Party. |
| (f) Increasing the Interest of the Tail. | (a) A Bully Time. |
| 2 (a) Joy—He sees His Angelina Turning the Corner. | (b) Music in the Air. |
| (b) Horror—Angelina sees Him Turning the Corner. | 10 (a) A Load of Hay for Sale. |
| 3 (a) Wake up January there's Fun Coming. | (b) Hay Sold and Delivered. |
| (b) Whoop 'er up January. | 11 The Mule Train. |
| 4 Papa's Revolver. | (a) Up Grade. "Where is dis yere Promised Land?" |
| (a) "Wonder if 'tis Loaded." | (b) Down Grade. "Clare de Track for We's a coming." |
| (b) It was. | 12 Watermelon Eater. |
| 5 Poker Game. | (a) "Dey Say I can't." |
| (a) Three of a Kind. | (b) "But I'se Done Gone Done it." |
| (b) The Bluff. | |
| 6 (a) The Arkansas Traveler—Two Slides. | |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

COMICS—Continued.

- | | |
|--|---|
| 13 The Serenade. | 47 Too Late for the Train. |
| (a) The Summit of Happiness. | 48 Utah's Best Crop. |
| (b) The Depth of Despair. | 49 "Comin Thro' the Rye." |
| 14 Darktown Fire Brigade | 50 A Backward View of the Rising Generation. |
| (a) To the Rescue. | 51 In the Old Pictures I Look Young and in the New Ones I Look Old. |
| (b) Saved. | 52 Why is a Bald Head Like Heaven? And the Reason. (2). |
| 15 (a) Laying Back Stiff for a Brush. | 53 Tommy's Involuntary Coasting Party (6 numbers). |
| (b) Hung up with the Starch Out. | 54 A Sneeze (3 number). |
| 16 (a) Finding of Moses by Mark Twain. | 55 Dosing the Frogs for Hoarseness. |
| (b) Finding of Moses by Mark Twain. | 56 In the Moonlight. |
| 17 (a) The Nightmare. | 57 A Withered Blossom. |
| (b) The Nightmare. | 58 Dr. Johnson—"For de Lord's sake, what you done?" |
| 18 Persimmons and the Baby. | 59 Uncle Rufus—"De Doctah raid, put de Plaster on de old Woman's back." |
| (a) Persimmons minds the Baby. | 60 Ah There, Girls. |
| (b) Persimmons' Granny. | 61 An Opening Bud. |
| (c) Persimmons with the Baby on a Raft. | 62 The Century Maid. |
| (d) The Mother Finds Her Baby. | 63 The Diagnosis. |
| 19 Photographing the Baby (4 numbers). | 64 Expert Testimony. |
| 20 Laughing Pets. | 65 The First Tooth. |
| (a) That's Funny. | 66 May We Never Meet Him. |
| (b) Very Funny. | 67 The Prodigal's Return. |
| (c) Very, Very Funny. | 68 'Tis the Genuine. |
| 21 Young Auctioneer. | 69 You Don't Tell. |
| (a) Going. | 70 The Boss of the Road. |
| (b) Going. | 71 Excuse Haste and a Bad Pen, |
| (c) Gone. | 72 Great Expectations. |
| 22 (a) Waiting for the Circus. | 73 If Dese am Yours, Boss, You Ken Hab'em. |
| (b) After the Circus. | 74 We've had a Healthy Time. |
| 23 Irishman does not want to Die with a Spaniard. | 75 (a) A Lovely Calm. |
| 24 War—Cats on the Window Sill. | (b) A Black Squall. |
| 25 Pot my Little Shoes Away. | 76 Chimmie Fadden—Typical Street Boy. |
| 26 What are the Wild Waves Saying? | 77 Picturesque Africa. |
| 27 Angel Voices Sweetly Calling. | 78 A Product of the South. |
| 28 Why did You Sup on Pork? | 79 More Domestic Trouble. |
| 29 Botherin a Tourist. | 80 The Hayseed in Town. |
| 30 Dawgy, Dawgy Vere ish dot tamed Dawg? | 81 Jimmy with a Bicycle Face on. |
| 31 Victory Doubtful. | 82 Long and Short Division. |
| 32 War of the Races. | 83 'If You'll Lemme Play wif yo' Waggin, I'll let yo' call me Niggah fo' a Houah. |
| 33 A Sudden Fall. | 84 How the Thief Escaped with the Watch. (4 scenes). |
| 34 'Twere Vain to Tell Thee all I Feel. | 85 Adventure with a Crab. (3 scenes). |
| 35 The School Boy's First Cigar. | 86 Does He Love Me? |
| 36 Paddy Goes a Courting. | 87 Clown Getting Ready for the Parade. |
| 37 Golly, no wonder Missus don't get up 'till 11 o'clock in the Morning. | 88 Fussy at the Play—Comedy. |
| 38 Pleasure Before Business. | 89 Fussy at the Play—Tragedy. |
| 39 A Bear Chance. | 90 Spanking Good Time. |
| 40 Who Said Watermelons? | 91 Woeful—Death of the Doll. |
| 41 The Dog and the Ducklings. | |
| 42 Dot Leedle German Band. | |
| 43 Bustin a Picnic. | |
| 44 Sure of a Bite. | |
| 45 Injured Innocence. | |
| 46 Teaching Cat to Drink Milk. | |

COMICS—Continued.

- 92 The Lone Kidnapper.
93 A Barnyard Tragedy.
1 "I'll Hide and Skeer Pop."
2 "I'm Laying for Rats."
3 "I'll Ambush the Cat."
4 "We've Got 'Em."
97 A Country Tragedy.
1 A Pull All Together.
2 A Bad Break.
99 The Chinese Question.
1 The Rivals.
2 The Controversy Settled.
101 A Ghostly Adventure.
1 A Moonlight Reverie.
2 A Ghostly Problem.
3 The Ghost Shows His Heels.
104 An Explorer in Darkest Africa.
105 The Rough Rider, the Spaniard and the Barb Wire Fence.
(Set of 6 slides.)
112 A Celestial Sunshine.
113 b Celestial Shadow.
114 "Twere Vain to Tell You all I Feel.
a In the Hammock, up.
b In the Hammock, down.
117 Great Expectations.
118 Loaded.
119 Two Souls with but a Single Thought.
120 Country Boys Going to Market.
121 Coming Thro the Rye.
122 A Sneeze.
a Going.
b Going.
c Gone.
125 Tale of a Bad Little Boy.
(5 slides.)
131 Prehistoric Hunting; or the Original Trick Elephant. (6 numbers.)
138 Pull Down Your Vest.
139 The Boss of the Road.

SCENES FROM EARLY LIFE OF LINCOLN.

- 1 Portrait of Lincoln, 1854.
2 Portrait of Lincoln, 1857.
3 and 4 Portrait of Lincoln, 1858
5 Portrait of Lincoln, 1859.
6 and 7 Portrait of Lincoln, 1860.
8 and 10 Portrait of Lincoln, 1861.
11 Portrait of Lincoln, 1863.
12 House in which Lincoln was Born.
13 Rock Spring on Rock Spring Farm where Lincoln was born.
14 Lincoln Farm in Indiana.
15 Brick Mould used by Thomas Lincoln.
16 Where Lincoln kept the Ferry Boat.
17 Old style sheet iron Lantern used by Lincoln.
18 Pigeon Church, attended by the Lincolns in Indiana.
19 Cabinet made by Lincoln.
20 A Lincoln's Chair, made from rails he split.
21 Cooking Utensils of Lincoln's time.
22 Lincoln's first home in Illinois.
23 Thomas Lincoln's Home in Illinois.
24 New Salem Mill as it appeared about 1860.
25 A New Salem Bonnet.
26 A New Salem Spinning Wheel.
27 A Dutch Oven.
28 Boot-Jack made and used by Lincoln.
29 Surviving Instruments of Lincolns.

- 140 Suicide of Mr. Tom—Mrs. Tom with little ones (kittens) going home.
141 A Capital Joke.
142 The School Boy's First Cigar.
1 The Smoke.
2 The Handy Lamp Post.
144 The Elephant's Revenge (a series of eleven slides showing what happened to the venturesome native who shot the elephant with an arrow.)
1 "Now Don't You all Pester Me."
2 "What I Done Say to You."
3 "Blame You' Ole Hide."
4 "You Heah Me."
5 "Haint I Tole You."
6 "Dat."
7 "I Aint Feeling Well."
164 A Bad Quarter of an flour with a Jackass.
(6 slides)
171 Peace.
172 War.
173 Put My Little Shoes Away.
174 Papa and the Toboggan.
(A set of 7 slides showing how papa took a ride on the toboggan while the lovers enjoyed the scene.)
182 More Domestic Trouble.
183 How Jones Became a Mason.
(4 slides)
188 A Codiness between friends.
189 The Dentist.
1 Something Has to Come.
2 Something Did Come.
191 Angel Voices Sweetly Calling.
192 The Way of the Transgressor is Ha.
193 a The Masher.
194 b The Masher Mashed.
195 The Kitten's Breakfast.

HOME, SWEET HOME.—See also last page of Catalog.

- 1 "Be it ever so Humble There's no Place Like Home."
2 "An Exile from Home, Splendor Dazzles in Vain."
3 "How Sweet 'tis to Sit 'neath a Fond Father's Smiles."
4 "To Thee I'll Return Over-burdened with Care."

THE ILL FATED SHIP.

- 1 Leaving Port, Garneray.
2 Among the Icebergs, Morel Fatio.
3 Ship on Fire, Morel Fatio.
4 Crew Saved in Boats, Garneray.

LIFE OF A COUNTRY BOY.

- 1 Leaving Home
2 Temptation and Fall.
3 Farther on—Gambling.
4 At Last—The Forged Check.

MOTTOS.

- 1 Welcome.
2 Good Night.
3 Silence.
4 Merry Christmas.
5 Happy New Year.
6 Good Night, in Wreath of Roses, from Life.
7 Good Night, in Bouquet of Roses, from Life.
8 Welcome, in Wreath of Roses, from Life.
9 Welcome, in Bouquet of Roses, from Life.
10 Good Night, Girls, with Star Words.
11 Cross and Thorns.

JANE CONQUEST.

LIFE MODELS.

- 1 And Her Child was Dying.
2 Up to Her Feet Rose She.
3 She Saw a Gallant Ship.
4 She Sank to Her Knees and Made.
5 Angel Effect. Take Thought, My Boy.
6 The Snow Lay Deep.
7 Stood the Old Grey Church.
8 And Grasped the Rope, Sole Cord of Hope.
9 And then it Ceased its Ringing.
10 Midst the Breakers.
11 Saved from the Wreck.
12 Within the Silent Darkened Room.
13 Sinks Fainting on the Ground.
14 He Finds Her Lying There.
15 'Tis Harry Conquest.
16 The Suffering Boy, Her Darling Boy.
17 The Suffering Boy, Her Darling Boy, Angel Effect.

POE'S RAVEN.

- 1 "While I Nodded, Nearly Napping."
2 "Here I Opened Wide the Doors."
3 "In there Stepped a Stately Raven."
4 "Tell Me What Thy Lordly Name is."
5 "Straight I Wheeled a Cushioned Seat."
6 "But Whose Velvet Violet Lining."
7 "Then Methought the Air Grew Denser."
8 "On this Home by Horror Haunted."
9 "Prophet, said I, Thing of Evil."
10 "It Shall Clasp a Sainted Maiden."
11 "Be that Word a Sign of Parting."
12 "And My Soul from out that Shadow."

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WRECK OF THE HESPERUS.

- | | |
|--|--|
| 1 It was the Schooner Hesperus. | 6 The Snow Fell Hissing in the Brine. |
| 2 Blue were Her Eyes as the Fairy Flax.. | 7 He Wrapped Her in His Seaman's |
| 3 The Skipper Stood Beside the Helm. | 8 Coat. |
| 4 Then up and Spoke an Old Sailor. | 8 And Bound Her to the Mast. |
| 5 Last Night the Moon Had a Golden | 9 Like a Sheeted Ghost the Vessel Swept. |
| Ring. | 10 A Fisherman Stood Aghast. |

CURFEW MUST NOT RING TONIGHT.

- | | |
|-------------------------------------|-------------------------------------|
| 1 Bessie and the Sexton. | 6 "She Had Reached the Topmost Lad- |
| 2 I've a Lover in that Prison. | der." |
| 3 "Bessie," Calmy Spoke the Sexton. | 7 "Out She Swung, Far Out". |
| 4 "Bessie Made a Solemn Vow". | 8 Firmly on the Dark Old Ladder. |
| 5 She Sprang Within the Old Church | 9 At His Feet She Tells Her Story. |
| Door. | 10 Kneeling on the Turf Beside Him. |

NINETY AND NINE.

- | | |
|--------------------------------------|---|
| 1 There were Ninety and Nine. | 7 Lord, Whence are those Blood Drops? |
| 2 Away on the Mountains, Wild and | 8 Lord, Whence are Thy Hands so Rent |
| Bare. | and Torn. |
| 3 But the Shepherd made Answer. | 9 There Arose a Glad Cry to the Gates |
| 4 And Although the Road be Rough and | of Heaven. |
| Steep. | 10 Rejoice for the Lord Brings Back His |
| 5 How Deep were the Waters Crossed. | Own. |
| 6 Ere He Found His Sheep that was | |
| Lost. | |

STAR SPANGLED BANNER.

- | | |
|---|-------------------------------------|
| 1 O, Say, Can You See, by the Dawn's | 4 And Where is that Band Who so |
| Early Light. | Vauntingly Swore. |
| 2 And the Rocket's Red Glare, the Bombs | 5 Oh Thus be it Ever When Freeman |
| Bursting in Air. | Shall Stand. |
| 3 On the Shore Dimly Seen Thro' the | 6 And this be Our Motto, "In God is |
| Mist of the Deep. | Our Trust". |

MARCHING THROUGH GEORGIA.

- | | |
|------------------------------------|-----------------------------|
| 1 "Bring the Good Old Bugle, etc". | 4 "Sherman's Yankee Boys". |
| 2 "How the Darkies Shouted". | 5 "We Made a Thoroughfare". |
| 3 "There were Union Men". | 6 "Hurrah, Hurrah". |

LEAD KINDLY LIGHT.

- | | |
|------------------------|------------------------|
| 1 "The Night is Dark". | 3 "O'er Moor and Fen". |
| 2 "I Loved to Choose". | 4 "And with the Morn". |

JESUS LOVER OF MY SOUL.

Illustrations with words. 9 Slides.

STAND UP, STAND UP FOR JESUS.

Illustrations with words. 8 Slides.

THROW OUT THE LIFE LINE.

- | | |
|---------------------------------------|---|
| 1 Throw out the Life Line Across the | 4 Winds of Temptations and Billows of |
| Dark Wave. | Woe |
| There is a Brother Whom Someone | Will Soon Hurl them out where the |
| Should Save | Dark Waters Flow. |
| 2 Throw out the Life Line, Someone is | |
| Drifting Away. | 5 Hasten, my Brother, no Time for Delay |
| 3 See, He is Sinking; Oh Hasten to- | But Throw out the Life Line and Save |
| day. | them Delay. |
| And Out with the Life Boat; Away | |
| and Away | |

FROM GREENLAND'S ICY MOUNTAINS.

- | | |
|-------------------------------------|------------------------------------|
| 1 "From Greenland's Icy Mountains." | 8 Salvation, O Salvation |
| 2 From India's Coral Strand. | The Joyful Sound Procla m. |
| 3 From many an Ancient River, etc. | 9 Till Earth's Remotest Nation |
| 4 From many a Palmy Plain. | Has Learned Messiah's Name. |
| 5 What 'tho the Spicy Breezes Blow | 10 Waft, Waft ye Winds His Story, |
| Soft o'er Ceylon's Isle. | And you, ye Waters, Roll. |
| 6 The Heathen in his Blindness Bows | 11 'Till o'er each Ransomed Nation |
| down to Wood and Stone. | The Lamb for Sinners Slain |
| 7 Can we whose Souls are Lighted | 12 Redeemer, King Creator, |
| With Wisdom from on High. | In Bliss Returns to Reign. |
| Can We to Men Benighted | |
| The Lamp of Life Deny? | |

MY COUNTRY 'TIS OF THEE.

- | | |
|------------------------------------|-------------------------------|
| 1 "My Country 'tis of Thee". | 5 Let Music Swell the Breeze. |
| 2 "Land where My Fathers Died". | 6 Let Mortal Tongues Awake. |
| 3 My Native Country, Thee, Land of | 7 Author of Liberty. |
| the Noble Free. | 8 With Freedom's Holy Light. |
| 4 I Love Thy Rocks and Rills, Thy | |
| Woods and Templed Hills. | |

This can be Illustrated with 4, 6 or 8 Slides. In ordering state the number of Slides you want.

THE STORY OF JOSEPH.

- | | |
|--|---------------------------------------|
| 1 Joseph the Young Shepherd. | 8 Joseph Storing Corn for years of |
| 2 Joseph Relating His Dream. | Famine. |
| 3 Joseph Cast into the Pit. | 9 Joseph Makes a Feast for His Breth- |
| 4 Joseph Sold to the Merchants. | ren. |
| 5 Joseph's Brethren Showing the Coat | 10 Cup Found in Benjamin's Sack. |
| of Many Colors. | 11 Joseph Making Himself Known to His |
| 6 Joseph Interpreting the Dreams of | Brethren. |
| Pharaoh's Officers. | 12 Meeting of Joseph and His Father. |
| 7 Joseph Interpreting Pharaoh's Dream. | |

THE PRODIGAL SON.

- | | |
|-------------------------------------|---------------------------------------|
| 1 He Journeys to a Far off Country. | 6 He would Fain Fill Himself with |
| 2 And then Wastes His Substance. | Swine Husks. |
| 3 He Lives Riotously. | 7 He Returns to His Father's House. |
| 4 Until He has spent all. | 8 His Father has Compassion Upon Him. |
| 5 He is Sent into the Field to Feed | |
| Swine. | |

THE GOOD SAMARITAN.

- | | |
|---|--------------------------------------|
| 1 He Falls Among Thieves. | 4 The Samaritan binds up his wounds. |
| 2 The Priest Passes by on the other Side. | 5 And sets Him on His own Beast. |
| 3 The Levite looks and passes by. | 6 And brings Him to an Inn. |

STORY OF DANIEL.

- | | |
|--|------------------------------------|
| 1 Daniel and His Companions. | 9 Astrologers Fail to Discover it. |
| 2 Arioch brings in Daniel. | 10 Daniel interpreting it. |
| 3 Nebuchadnezzar Worships Daniel | 11 Belshazzar's Feast. |
| 4 Receives Gifts from the King. | 12 Writing on the Wall. |
| 5 Dedication of the Golden Image. | 13 Daniel made Governor. |
| 6 Shadrach, Meshach, and Abednego are Bound. | 14 Conspiracy of the Princes. |
| 7 In the Fiery Furnace. | 15 Darius Signs the Decree. |
| 8 Nebuchadnezzar's Dream. | 16 Darius Troubled. |

WISE AND FOOLISH VIRGINS.

- | | |
|---------------------------------|---------------------------------------|
| 1 The Ten Virgins. | 5 The Bridegroom Arrives. |
| 2 They all Slumbered and Slept. | 6 Lord Open to Us. |
| 3 The Midnight Call. | 7 The Despair of the Foolish Virgins. |
| 4 Five Had Oil in their Lamps. | |

THE TALENTS.

- | | |
|--|---|
| 1 The Goods delivered to the Servants. | 6 The Master's well Done. |
| 2 Trading with the Talents. | 7 The one Talent in the Napkin. |
| 3 Hiding Talent in the Ground. | 8 The Master's Wrath. |
| 4 The Masters' return. | 9 Casting out the Unprofitable Servant. |
| 5 The Servants account is shown. | |

PARABLE OF THE SOWER.

- | | |
|------------------------------|---------------------------------|
| 1 A Sower went out to Sow. | 4 Some Fell among Thorns. |
| 2 Some Fell by the Wayside. | 5 Others Fell into Good Ground. |
| 3 Some Fell on Stony Places. | |

THE RICH FOOL.

- | | |
|-------------------------------|-----------------------------------|
| 1 He looks Upon his Fields. | 4 He will build new store houses. |
| 2 His Barns are Too Small | 5 He is found dead. |
| 3 He will Pull Down his Barns | |

THE WICKED HUSBANDMEN.

- | | |
|---|--|
| 1 The Vineyard let out to the Husbandmen. | 6 He sent His Well Beloved Son. |
| 2 He Sent his Servant. | 7 They Lie in Wait for Him. |
| 3 The Servant is beaten. | 8 They Kill Him. |
| 4 The next Servant is Stoned. | 9 The Husbandmen are Themselves Slain. |
| 5 The next they Killed. | |

PILGRIM'S PROGRESS.

(WITH LECTURE.)

- | | |
|---|--------------------------------------|
| 1 Portrait of Bunyan. | 5 Bunyan's Tomb. |
| 2 Bunyan Alarmed for the Salvation of His Soul. | 6 Christian and Evangelist. |
| 3 Bunyan Listens to Three Women. | 7 Christian Reading His Book. |
| 4 Bunyan Parting with His Wife and Children. | 8 Christian, Pliable, and Obstinate. |
| | 9 Christian Helped out of the Slough |
| | 10 Worldly Wiseman. |

PILGRIM'S PROGRESS—Continued.

- | | |
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| 11 Christian Under Sinai. | 30 Christian Replies to Byends and Friends. |
| 12 Christian Knocking at the Gate. | 31 Christian and Hopeful at the Stile of Bypath Meadow. |
| 13 Goodwill Shows Christian the Way. | 32 Christian and Hopeful Found Asleep by Giant Despair. |
| 14 Passion and Patience. | 33 The Giant Beats His Prisoners. |
| 15 The Fire Burning. | 34 Christian and Hopeful Escape from the Dungeon. |
| 16 The Man with the Stout Countenance. | 35 Christian and Hopeful on the Delectable Mountains. |
| 17 The Man in the Cage. | 36 Victims of Giant Despair Among Thieves. |
| 18 Christian's Burden Falls off. | 37 Little Faith Robbed. |
| 19 The Three Shining Ones. | 38 The Pilgrims in View of the Celestial City. |
| 20 Christian in the Arbor. | 39 The Pilgrims Cross the River of Death. |
| 21 Christian at the Door of Palace Beautiful. | 40 The Pilgrims Ascend the Hill Under Escort. |
| 22 Christian Armed. | 41 Ignorance Thrust into Hell. |
| 23 Christian Defeats Apollyon. | |
| 24 The Valley of Shadow of Death. | |
| 25 Faithful Lifts Christian. | |
| 26 Vanity Fair. | |
| 27 Christian and Faithful Enter into Brotherly Covenant. | |
| 28 Lady Feigning's Daughter. | |
| 29 The Pilgrims Rest by the River of the Water of Life. | |

LIFE OF CHRIST.

- | | |
|---|--|
| 1 Holy Women at the Tomb. | 29 Sermon on the Mount. |
| 2 He Maketh Me to Lie Down in the Green Pastures. | 30 Slaughter of the Innocents. |
| 3 Immaculate Conception—Murillo. | 31 St. Joseph and Infant Christ. |
| 4 In the Home of Mary and Martha. | 32 The Sheep Fold. |
| 5 John the Baptist Preaching in the Wilderness. | 33 Taking Leave of his Mother. |
| 6 Judas Betrays Christ for 30 pieces of Silver. | 34 Thou O Christ Art All I Want. |
| 7 John the Baptist. | 35 Touch Me Not. |
| 8 Judas among the Chief Priests. | 36 Tribute Money. |
| 9 Lame Man Healed. | 37 Virgin and Angels. |
| 10 Lame Man Healed (another). | 38 Virgin and Child. |
| 11 The Last Supper. | 39 Virgin Enthroned. |
| 12 Miracle of the Loaves and Fishes. | 40 Water of Life. |
| 13 Lord is My Shepherd. | 41 Weeping Magdalene. |
| 14 Madonna and Infant Christ. | 42 Jesus and His Mother at the Fountain. |
| 15 The Magdalene. | 43 Could Ye Not Watch with Me One Hour. |
| 16 Madonna—Carlo Dolci. | 44 Jesus Asleep on the Boat During the Storm on Galilee. |
| 17 The Multitude Converted. | 45 The Visitation. |
| 18 Nailed to the Cross Between two Thieves. | 46 The Vision of St. Joseph. |
| 19 Peace be to this House. | 47 St. John the Baptist and the Pharisees |
| 20 Peter and the Risen Lord. | 48 The Calling of St. Andrew and St. John. |
| 21 Peter Released from Prison. | 49 The Calling of St. Peter and St. Andrew. |
| 22 Presentation in the Temple. | 50 Pool of Bethesda. |
| 23 The Prison Opened. | 51 The Man with an Unclean Spirit in the Synagogue. |
| 24 Raising of Lazarus. | 52 Healing of St. Peter's Mother-in-law. |
| 25 The Reapers. | 53 Jesus Preaching in a Ship. |
| 26 Resurrection. | 54 The Healing of a Leper at Capernaum. |
| 27 Rich Man and Lazarus. | 55 Christ Healing the Withered Hand. |
| 28 Roma. | 56 The Ordaining of the Twelve. |

LIFE OF CHRIST—Continued.

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| 57 The Swine Driven into the Sea. | 62 Two Blind Men Healed at Capernaum. |
| 58 Raising of Jairus' Daughter. | 63 The Dumb Man Possessed of a Devil, Healed at Capernaum. |
| 59 Jesus Preaching by the Seaside. | 64 The Healing of the Crooked Woman. |
| 60 Healing of the Woman with an Issue of Blood. | 65 Christ Sending out the Disciples, two by two. |
| 61 Domine non sum dignus "Lord I am not worthy that Thou shouldst come under my roof." | 66 Jesus and the Little Child. |

GOSPEL SCENES.

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| 1 Birth of Jesus. | 19 Christ on the Way to Crucifixion. |
| 2 Baptism of Christ. | 20 Clearing the Temple. |
| 3 Child Christ. | 21 Disciples Dispersed. |
| 4 Christ's Charge to Peter. | 22 Dispute of the Sacrament. |
| 5 Christ Raising the Daughter of Jairus. | 23 Doubters Silenced. |
| 6 Christ the Good Shepherd. | 24 Drawing of Fishes. |
| 7 Christ Blessing Little Children. | 25 Draught of Fishes. |
| 8 Christ Disputing with the Doctors. | 26 Ethiopian Convert. |
| 9 Childhood. | 27 Faithful and Unfaithful Servants. |
| 10 Coronation of the Virgin. | 28 The Fatal Kiss. |
| 11 Christ Before Pilate. | 29 First Christmas Night. |
| 12 Christ Led to Judgment. | 30 The Foolish Virgins. |
| 13 Christ Walking on the Waters. | 31 Golgotha. |
| 14 Christ Stilling the Waters. | 32 Good Samaritan. |
| 15 Christ and the Adulteress. | 33 Head of Christ. |
| 16 Christ and the Samaritan Woman. | 34 Healing the Sick. |
| 17 Christ Falling under the Cross. | 35 Holy Family. |
| 18 Christ Nailed to the Cross. | |

OLD TESTAMENT HISTORY.

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| 1 Assyrian Invasion. | 28 Tower of Babel. |
| 2 Book of the Law. | 29 Trying to Destroy God's Word. |
| 3 Crossing the Red Sea. | 30 Zedekiah Led Captive. |
| 4 Daniel in the Lion's Den. | 31 Arrival of Rebekah. |
| 5 David Returns Conqueror of Goliath. | 32 The Burning Bush. |
| 6 Death of Ahab. | 33 David in the Camp of Saul. |
| 7 Dove Returning to the Ark. | 34 Espousal of Esther by Ahasuerus. |
| 8 Esther Before the King. | 35 Jephthah's daughter meeting her father. |
| 9 Feast of Belshazzar. | 36 Joseph's Bloody Coat Brought to Jacob. |
| 10 Hand Writing on the Wall. | 37 Jacob Mourning the Death of Joseph. |
| 11 Jacob's Dream. | 38 Noah Comes out of the Ark. |
| 12 Adam and Eve in Paradise. | 39 Samson Betrayed by Delilah. |
| 13 Arrival of Rebekah. | 40 Saul and the Witch of Endor. |
| 14 Jacob Waters the Flocks of Rachel. | 41 Solomon and the Queen of Sheba. |
| 15 Jephthah's Daughter. | 42 Rebekah Receiving Gifts from Her Brother. |
| 16 Joseph Meets his Father in Goshen. | 43 Heliodorus Punished in the Temple. |
| 17 Joseph Sold by his Brother. | 44 Noah Cursing Ham. |
| 18 King Solomon. | 45 Samson Slaying the Lion. |
| 19 A Little Child Shall Lead Them. | 46 Rebekah and Eliezer. |
| 20 Manasseh's Repentance. | 47 Hagar in the Wilderness. |
| 21 Manasseh's Sin and Repentance. | 48 Jonah Calling Nineveh to Repentance. |
| 22 Moses in the Ark of Bulrushes. | 49 Death of Samson. |
| 23 Rebekah at the Well. | 50 Saul and David. |
| 24 Rebuilding the Cities. | 51 Isaac Blessing Jacob. |
| 25 Repairing the Temple. | 52 The Brazen Serpent. |
| 26 Solomon's Decision. | |
| 27 Solomon's Reception of the Queen of Sheba. | |

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| 54 Temptation of Adam and Eve, Raphael | 98 The Angel of the Lord ascended in the flame |
| 55 Hagar and Ishmael | 99 Samson carrying the Gate |
| 56 Adam and Eve | 100 The feast of Trumpets |
| 57 The Camp of the Israelites | 101 Ezra rebuilding the Wall |
| 58 Isaiah sees Babylon destroyed | 102 Ezekiel Prophesying |
| 59 Daniel, Dore | 103 Moses hid in the flags |
| 60 Isaiah, Dore | 104 Isaac blessing Jacob |
| 61 Ezra shows the tables of the law | 105 Abel and Cain Worshipping |
| 62 Triumph of Mordecai | 106 Earth Without Form |
| 63 Mordecai's Victory, Haman's Defeat | 107 Creation of Light, Dore |
| 64 Esther Confounds Haman | 108 Creation of Dry Land, Neslie |
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| 66 Vision of Ezekiel | 110 Creation of Sun, Moon and Stars, Neslie |
| 67 Vision of Zechariah | 111 Creation of Birds and Fishes, Neslie |
| 68 Nehemiah and his followers at the gate of Jerusalem, Dore | 112 Creation of Creeping Things and Beasts, Neslie |
| 69 Jacob blessing the sons of Joseph | 113 Creation of Adam, Neslie |
| 70 Noah | 114 Creation of Eve, Neslie |
| 71 Feast of Belshazzar | 115 Adam and Eve in Paradise, Gosse |
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| 73 King Artaxerxes grants Nehemiah permission to go back to Jerusalem | 117 Temptation of Adam |
| 74 Rebuilding the Temple, Nehemiah | 118 Expulsion of Adam and Eve from Paradise |
| 75 Nehemiah preparing to repair the wall | 119 Fall of Man, Dubufe |
| 76 Mordecai and Haman | 120 First Human Family, Neslie |
| 77 Ezra reading the law to Jews | 121 Adam and Eve Hiding |
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| 92 Jael and Sisera | 136 Elijah Ascending to Heaven in a Chariot of Fire, Dore |
| 93 The Prophet slain by the Lion | 137 Three Youths in the Fiery Furnace, Beale |
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LIFE OF JESUS—HOFMAN.

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| 1 "Come Unto Me." | 15 Anointing the Lord's Feet. |
| 2 The Annunciation. | 16 Mary and Martha. |
| 3 Birth of Jesus. | 17 The Holy Supper. |
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| 10 Raising the Widow's Son. | 24 The Resurrection. |
| 11 Blessing Little Children. | 25 At Emmaus. |
| 12 Raising Jairus' Daughter. | 26 At the Door. |
| 13 Cleansing the Temple. | 27 "Where Two or Three." |
| 14 "Sin No More." | 28 Ascension. |

PSALM XXIII.

- | | |
|---|--|
| 1 The Lord is My Shepherd, I shall not Want. | 4 Yea, Though I Walk Through the Valley of the Shadow of Death. |
| 2 He Maketh Me to Lie Down in Green Pastures. | 5 Thou Preparest a Table Before me in the Presence of my Enemies. |
| 3 He Restoreth my Soul, etc. | 6 Surely Goodness and Mercy Shall Follow me all the Days of my Life. |

NEW TESTAMENT HISTORY.

- | | |
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| 2 Between us and you there is a Great Gulf. | 11 Paul's Shipwreck. |
| 3 Conversion of Saul. | 12 Pilate's Wife's Dream. |
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NEW TESTAMENT.

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| 1 The Annunciation, Luke i, 28. | 6 Jesus Among the Learned Men, Luke ii, 46. |
| 2 The Birth of Christ, Luke ii, 28. | 7 The Baptism of Christ, Matt, iii, 16. |
| 3 The Magi (Wise Men of the East) Guided by a Star, Matt., ii, 1. | 8 Christ Tempted by the Devil, Matt. Matt. iv, 8. |
| 4 The Flight into Egypt, Matt., ii, 16. | 9 The Wedding at Cana, John ii, 1. |
| 5 The Slaughter of the Innocents, Matt., ii, 16. | |

NEW TESTAMENT—Continued.

- 10 Christ and the Samaritan Woman. John iv, 6.
- 11 Christ Preaching on the Sea of Galilee, Luke v, 1.
- 12 The Miraculous Draught of Fishes, Luke v, 4.
- 13 Christ Preaching before the Multitude, Matt iv, 23.
- 14 Christ Healing the Sick, Matt. iv, 23.
- 15 The Sermon on the Mount, Matt. v, 1.
- 16 Christ Stilling the Storm, Matt. iv, 37.
- 17 Mary Magdalene Repenting. Lk. vii, 50.
- 18 Resurrection of the Daughter of Jairus, Luke viii, 54.
- 19 Christ Walking on the Water, Matt. xiv, 25.
- 20 The Miracle of the Loaves, Matt. xv, 32.
- 21 The Transfiguration, Matt. xvii, 1.
- 22 The Good Samaritan, Luke, x, 33.
- 23 Christ with Martha and Mary, Luke x, 36.
- 24 The Return of the Prodigal Son, Luke xv, 20.
- 25 The Prodigal Son Embraces his Father. Luke 15, 20.
- 26 Christ and the Adulteress, John viii, 3.
- 27 Christ and the Little Children, Mark x, 13.
- 28 Resurrection of Lazarus, John xi, 34.
- 29 Christ Entering Jerusalem, Matt. xxi, 6.
- 30 Christ Clearing the Temple, Mark xi, 15.
- 31 The Tribute Money, Matt. xxii, 16.
- 32 The Poor Widow's Two Mites, Mark xi, 15.
- 33 The Last Supper, Matt. xxiv, 20.
- 34 The Prayer in the Garden of Gethsemane, Matt. xxvi, 39.
- 35 The Kiss of Judas, Matt. xxvi, 49.
- 36 Peter Denies Christ, Matt. xxvi, 69.
- 37 The Flagellation, John xix, 2.
- 38 Christ Crowned with Thorns, John xix, 2.
- 39 Christ Insulted, Matt. xxvii, 30.
- 40 Christ Presented to the People, John xix, 15.
- 41 Christ Overburdened by the Cross, Luke xxiii, 26.
- 42 Christ Arriving at the Summit of Mount Calvary, John ix, 17.
- 43 The Crucifixion, John xix, 18.
- 44 Erection of the Cross, John xix, 18.
- 45 The Descent from the Cross, John xix, 38.
- 46 The Body of Christ after the Descent, John, xix, 40.
- 47 The Body of Christ Laid in the Tomb, John xix, 41.
- 48 The Angels Appearing to the Marys, Mark xvi, 5.
- 49 Christ and the Disciples at Emmaus, Luke xxiv, 13.
- 50 The Ascension, Mark, xvi, 19.
- 51 The Pentecost, Acts, ii, 1.
- 52 The Apostles Preaching the Gospel, Acts, ii, 4.
- 53 Peter and John Healing the Lame Man, Acts. iii i.
- 54 Martyrdom of Saint Stephen, Acts. vii, 57.
- 55 Paul on the Way to Damascus, Acts. iv, 3.
- 56 Deliverance of Paul, Acts iv, 9.
- 57 Paul at Ephesus, Acts. xix, 19.
- 58 Paul Landing at Malta, Acts. xxvii, 39.
- 59 The Last Judgment, Apoc. vi, 8.

LIFE AND TRAVELS OF ST. PAUL.

- 1 Introductory.
- 2 Tarsus.
- 3 Paul Studying under Gamaliel.
- 4 Stoning Stephen.
- 5 Saul's Conversion.
- 6 Damascus.
- 7 Street Called Straight.
- 8 Paul and Ananias.
- 9 Saul Escapes in a Basket.
- 10 Jerusalem.
- 11 Map of First Journey.
- 12 Antioch.
- 13 Cypress.
- 14 Antioch in Pisidia.
- 15 Resentment of Jews at Antioch.
- 16 Lystra.
- 17 Offering Sacrifice.
- 18 Paul Before the Apostles.
- 19 Map of Second Journey.
- 20 Troas.
- 21 Paul's Vision.
- 22 Lydia Baptized.
- 23 Paul and the Pythoness.
- 24 The Philippian Jailor.
- 25 Thessalonica.
- 26 Attack on the House of Jason.
- 27 Athens in its Grandeur.
- 28 The Areopagus or Mars Hill.
- 29 Paul Preaching on Mars Hill.
- 30 Paul, Aquila and Priscilla.
- 31 Paul before Gallio.
- 32 Ephesus.
- 33 Map of the Third Journey.
- 34 Paul's Vision.

LIFE AND TRAVELS OF ST. PAUL—Continued.

- 35 Temple of Diana in its Grandeur.
- 36 Burning the Books.
- 37 Town Clerk Appeals the Mob.
- 38 Paul at Troas.
- 39 Paul Parting with the Elders.
- 40 Jerusalem.
- 41 Paul Seized.
- 42 Paul Addresses the Mob.
- 43 Paul Before Ananias.
- 44 Conducted to Caesarea by Night.
- 45 Paul before Felix.
- 46 Paul before Agrippa.
- 47 Paul Shipwrecked.
- 48 Rome.
- 49 Paul Chained to a Soldier.
- 50 Nero.
- 51 Paul before Nero.
- 52 Leading Paul out to Execution.
- 53 Interior of St. Paul's Church, Rome.

PORTRAITS.

- 1 Adams.
- 2 Anderson, Mary.
- 3 Algeid, Ex. Gov. John P.
- 4 Bancroft, the Historian.
- 5 Barnum, P. T.
- 6 Barton, Miss Clara.
- 7 Beecher, Henry Ward.
- 8 Bennett, James Ward.
- 9 Bergh, Henry.
- 10 Bonner, H.
- 11 Booth, Edwin.
- 12 Bryan, Wm. J.
- 13 Bryant, Wm. Cullen.
- 14 Buchanan, James.
- 15 Caerlton, Will.
- 16 Clay, Henry.
- 17 Cleveland, Grover.
- 18 Cleveland, Francis.
- 19 Cook, Joseph.
- 20 Corbett, James J.
- 21 Cooper, Fenimore.
- 22 Clemens, Charles L. (Mark Twain.)
- 23 Douglass, Frederick.
- 24 Edison, Thomas A.
- 25 Evangeline.
- 26 Everett, Edward.
- 27 Fitzsimmons, Robert.
- 28 Fremont, Maj. Gen. John Charles.
- 29 Grant, Gen. U. S.
- 30 Havergal, Francis R.
- 31 Hawthorne, Nathaniel.
- 32 Hobart, Vice President.
- 33 Howe, Julia Ward.
- 34 Howe, Elias.
- 35 Irving, Washington.
- 36 Jackson, Stonewall.
- 37 Jefferson, Joseph.
- 38 Jones, Rev. Sam.
- 39 Judson, A.
- 40 Kellogg, Clara Louise.
- 41 Lady Feigning's Daughter.
- 42 Leslie, Mrs. Frank.
- 43 Lincoln, Abraham.
- 44 Lincoln, (Allegorical).
- 45 Lincoln, Robert.
- 46 Lind, Jenny.
- 47 Lowell, James Russell.
- 48 Mason, Lowell.
- 49 Mason, W. E.
- 50 McKinley, William.
- 51 McKinley and Hobart.
- 52 Mr. Miller.
- 53 Nielsen.
- 54 Newman, Bishop.
- 55 Phillips, Philip.
- 56 Presidents of a Century.
- 57 Pope Leo XIII.
- 58 Read, Thomas B. (Speaker H. R.)
- 59 Reeves, Sims.
- 60 Ruskin, John.
- 61 Scott, Winfield.
- 62 Simpson, Bishop.
- 63 Thoburn, Bishop.
- 64 Mark Twain.
- 65 Van Buren, Martin.
- 66 Vanderbilt, Commodore.
- 67 Vincent, Bishop.
- 68 Wanmaker, John.
- 69 Ward, Artemus.
- 70 Washington, George. (3)
- 71 Webster, Noah.
- 72 Webster in Library.
- 73 Webster, Daniel.
- 74 Whitier, John G.
- 75 Willard, Francis.

LINCOLN PARK, CHICAGO.

- 1 Along the South Pond.
- 2 A Pretty Scene—Middle Pond.
- 3 Asiatic Buffalo taking a bath.
- 4 Bathing Beach on North Shore.
- 5 Bear Pit (2).
- 6 Boat House and Boats.

LINCOLN PARK CHICAGO—Continued.

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| 7 Boat Landing at Sanitarium for Sick Babies. | 22 Hans Christian Andersen Monument. |
| 8 Bridge over Lagoon. | 23 Indian Monument. |
| 9 Chicago from the Ferris Wheel (2). | 24 Picnic Party on the Drive. |
| 10 Conservatory. | 25 Refreshment Stand, Animal Building. |
| 11 Conservatory and Lagoon. | 26 Shakespeare Monument. |
| 12 Drive from High Bridge, looking North | 27 Stone steps leading to Lion Cages. |
| 13 Driveseparating Lagoon from the Lake. | 28 Swans' Castle. |
| 14 Extending the Shore Drive off Ohio street. | 29 La Salle Monument. |
| 15 Flower Beds. | 30 Lake Shore Drive from Grant Monument. |
| 16 Flower Beds along Clark street. | 31 Linne Monument. |
| 17 Conservatory Floral Designs. | 32 Lincoln Monument. |
| 18 Floral Designs and Fountain. | 33 Lily Pond. |
| 19 Flower Walk near Lincoln Monument. | 34 Lake Michigan. |
| 20 Franklin Monument. | 35 Shore Drive from High Bridge. |
| 21 Grant Monument. | 36 View South from the Conservatory. |

DOUGLAS PARK, CHICAGO.

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| 1 Artesian Well. | 5 Floral Walk |
| 2 Bee Hive. | 6 Floral Designs and Boat House. |
| 3 Conservatory (2) | 7 Natatorium. |
| 4 Entrance from N. E. | |

JACKSON PARK, CHICAGO.

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| 1 Boat House. | 5 Japanese Building on Wooded Island. |
| 2 Columbian Museum and Lake. | 6 Lake West of Wooded Island. |
| 3 Drive Leading to Lake Shore. | 7 Watching the Surf. |
| 4 German Building and Beach. | |

GARFIELD PARK, CHICAGO.

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| 1 Band Stand and Lake. | 9 Power House. |
| 2 Band Stand. | 10 Power House and Mineral Well. |
| 3 Conservatory. | 11 Pavilion and Lake. |
| 4 Duck Island. | 12 Refectory at Garfield. |
| 5 Eastern Approach. | 13 Boat House. |
| 6 Feeding the Ducks. | 14 Summer House. |
| 7 Flower Bed before the Conservatory. | 15 Sporting Swans. |
| 8 Gala Day at H. | 16 View from the Conservatory. |

HUMBOLDT PARK, CHICAGO.

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| 1 Beautiful Scene in Humboldt. | 7 Music Stand. |
| 2 Contentment. | 8 Lake View. |
| 3 Ducks at Home. | 9 Morgan & Wright Repair Shop. |
| 4 Holiday at Humboldt. | 10 South Entrance. |
| 5 Humboldt Monument. | 11 Summer House. |
| 6 Park Scenery—Humboldt. | 12 View in Humboldt. |

WASHINGTON PARK, CHICAGO.

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| 1 Drinking Fountain for Horses. | 5 Refectory Building. |
| 2 Earth in Miniature (near view). | 6 Showing Power House in Distance. |
| 3 Earth in Miniature (distant view). | 7 Sun Dial. |
| 4 Flower Beds on Lawn. | |

PAUL REVERE'S RIDE.

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| 1 He said to his friend, "If the British March" | 4 And beneath from the Pebbles in passing a spark. |
| 2 Then he Climbed to the Tower of the Church. | 5 It was twelve by the Village Clock. |
| 3 And lo, as he looks on the Belfry's Height. | 6 It was one by the Village Clock. |
| | 7 And one was safe and asleep in his bed. |
| | 8 How the Farmers gave them Ball for Ball. |

MAUD MULLER.

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| 1 Maud Muller on a Summer's Day Raked the Meadow Sweet with Hay. | 4 Oft when the Wine in his glass was Red |
| 2 And Blushed as She gave it looking down | He longed for the wayside well instead. |
| On Her Feet so Bare and Her Tattered Gown. | 5 She wedded a man unlearned and poor |
| 3 And the judge looked back as he climbed the Hill. | And many children played around the door. |
| And saw Maud Muller Standing still. | 6 Alas for the maiden, alas for the judge, |
| | The rich refiner and household drudge. |

THE GIN SHOP.

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| 1 This is the gin shop all glittering and gay. | 7 This is the women with woe-begone face. |
| 2 These are the drinks that are sold night and day. | 8 This is the pastor so noble and kind. |
| 3 This is the Landlord who coins his bright gold. | 9 This is the pledge the poor drunkard signed. |
| 4 This is the Landlady, all jewels and lace. | 10 There is the church to which one sabbath day. |
| 5 These are the customers, youthful and old. | 11 This is the text which the good pastor chose. |
| 6 This is the drunkard in rags and disgrace. | 12 This is the cottage, the home of delight. |

CHICAGO AND ITS PARKS.

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| 1 Bridge over I. C. R. R. looking from Randolph street. | 15 Residence of Geo. M. Pullman. |
| 2 Clark street Bridge. | 16 South Side Elevated Train. |
| 3 Club House, Fisherman's Lake. | 17 State street from Elevated Railway. |
| 4 Halsted Street Bridge. | 18 State and Madison streets |
| 5 Halsted Street Lift Bridge and Chicago River. | 19 University of Chicago (part of). |
| 6 Haymarket, Randolph street. | 20 University of Chicago (partial view). |
| 7 Labor Day Parade on Michigan Avenue. | 21 Van Buren street Bridge—Passing Canal streets. |
| 8 Lake Michigan from Michigan Avenue. | 22 View of Railroad Tracks at Adams and Wells street Bridge and Northwestern R. R. Depot. |
| 9 Libby Prison, Wabash Avenue. | 23 Looking North on State street. |
| 10 Manhattan Beach. | 24 Wells street Bridge and Northwestern R. R. Depot. |
| 11 Manhattan Beach, Restaurant and Bathing Place. | 25 Woman's Temple. |
| 12 Midway Pavilion, Manhattan Beach. | 26 Y. W. Christian Association, Michigan Avenue. |
| 13 Mouth of River, Chicago Harbor. | 27 Ferris Wheel. |
| 14 Driving Foundation Piles for New Postoffice. | 28 Logan Monument. |
| | 29 Bridge of Metropolitan City Railway. |
| | 30 Lake street Bridge, Chicago River. |

THE DRUNKARD'S CHILDREN

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| <ol style="list-style-type: none"> 1 Neglected by their parents they are led to the gin shop. 2 Between the gin shop and the beer shop, the boy thief squanders away his ill gotten gain. 3 From the gin shop to the dancing rooms, the poor girl is driven on to misery. 4 Urged on by his companions and drink, he commits a desperate robbery. | <ol style="list-style-type: none"> 5 From the bar of the gin shop to the bar of old Bailey is but one step. 6 He is sentenced to transportation for life, the girl is acquitted. The brother and sister part forever in this world. 7 The wretched convict droops and dies. 8 The poor girl, homeless, destitute, and gin-mad, commits self murder. |
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THE DRUNKARD'S PROGRESS.

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| <ol style="list-style-type: none"> 1 Domestic happiness—the greatest of all earthly blessings. 2 The Temptation—Lead me not into temptation. 3 Introduction of Sorrow—a loving heart made sad. 4 The rum hole—a substitute for home. 5 Rum instead of reason. 6 Degraded humanity. | <ol style="list-style-type: none"> 7 The cold shoulder by old friends. 8 Rum seller's gratitude—Rejection instead of injection. 9 Poverty and want. 10 Robbery and Murder, the result of Drunkenness. 11 Mania-a-potu—the horror of horrors. 12 The death that precedes eternal death. |
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THE MAN AND THE BEAST.

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| <ol style="list-style-type: none"> 1 Temperance, the man. | <ol style="list-style-type: none"> 2 Intemperance, the Beast. |
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THE GAMBLER'S CAREER.

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| <ol style="list-style-type: none"> 1 The first seed of passion planted in the young mind. 2 The development of the passion with higher stakes. 3 Finding himself always the loser, he resorts to false play. | <ol style="list-style-type: none"> 4 He is detected and roughly used by his friends. 5 Having finally lost all, he leaves the gambling house in despair and madness. 6 He ends his life in a madhouse, still occupied with his ruling passion. |
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GABRIEL GRUB—DICKENS.

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| <ol style="list-style-type: none"> 1 Introduction. 2 Old Mr. Wordle tells the story. 4 *He sat himself down on a flat Tomb Stone. 5 Close to him was a strange unearthly Figure. 6 Playing at Leap Frog with the Tombstone. 7 He found himself in a large dark Cavern. 8 A Thick Cloud Rolled Gradually away. 9 *A Crowd of Little Children were Gathered around. 10 *He was Wet and Weary. 11 *Then he Sat down to his Meal. | <ol style="list-style-type: none"> 12 *The Fairest and Youngest Child Lay Dying. 13. *The Father and Mother, Old and Helpless now. 14 *The few who yet Survived them Knelt by their Tomb. 15 *A Rich and Beautiful Landscape was Disclosed. 16 *Lying at Full Length on the Tombstone. 17 *The Lantern, the Spade and the Wicker Bottle. 18 *He told his Story to the Clergyman and to the Mayor. |
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Those marked with a (*) are taken from life.

CHRISTMAS.

The rapid increase in the use of the Stereopticon by the Church and Sunday School, has created a demand for an appropriate series of slides for a Christmas entertainment. The list which follows has been selected by Rev. J. T. Ladd, an eminent Scholar and traveler, who has used the Stereopticon with telling effect in his own Sunday School and Church work, and has thus been fitted for the task which he has so well performed, of arranging the views which make up the series and writing the accompanying lecture. We have this set of forty-two beautiful slides under electric light in our display room, and cordially invite you to come in and see them.—Rental, per week, \$4.20 the set.

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| <ol style="list-style-type: none"> 1 Christmas Bells. 2 The Lord is Come. 3 The Angels Appearing to the Shepherds. White. 4 Song of the Angels. 5 Hymn—"Hark the Herald Angels Sing." 6 Bethlehem. 7 Kaba or Inn. 8 The Babe of Bethlehem—Dobson. 9 The Nativity—Le Kollie. 10 Mary, Mother of Jesus. (Madonna detta di Sassaferatto Firenze, Gal. Uffizi.) 11 Vergine col Figlio detta Madonna del Murillo—Firenze Gal. Pitti. 12 Mary and the Child. (Madonna di S. Sisto, Raffaello.) 13 Mary and the Child. (Madonna della Seggiola, Raffaello.) 14 Bethlehem, Church of Nativity. 15 Bethlehem, Interior of Church of Nativity. 16 Bethlehem, Altar of Church of Nativity. 17 Bethlehem Church, Spot of Birth of Jesus. 18 Jerusalem North from Jacob's Well. | <ol style="list-style-type: none"> 19 Jerusalem from Olivet. 20 Jerusalem in its Grandeur—Day. 21 Jerusalem in its Grandeur—Night. 22 Presentation in the Temple—Dowling. 23 The Wise men Guided by the Star. 24 The Adoration of the Wise men. (Hofman Portals.) 25 The Flight into Egypt. (Hofman.) 26 Repose in Egypt. Merson. 27 Return to Nazareth. Dobson. 28 Nazareth—General View. 29 Nazareth, Fountain of the Virgin. 30 Nazareth, Women Carrying Water from the Fountain of the Virgin. 31 A Village Scene. 32 The Home He Lived in. 33 Mount Tabor. 34 Mount Herman. 35 Bedouin. 36 Holy Family, Murillo. 37 Boys of Palestine. 38 An Oriental School. 39 Jesus' First Lesson. 40 The Child Christ. 41 "Thanks be Unto God for his Un-speakable Gift." 42 A Merry Christmas. |
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THE OLD CURIOSITY SHOP—DICKENS.

THE WANDERINGS OF LITTLE NELL AND HER GRANDFATHER
ILLUSTRATED FROM LIFE.

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| <ol style="list-style-type: none"> 1 Master Humphrey and Nell. 2 The Old Curiosity Shop. 3 Quilp's Home. 4 Swiveller's Apartments. 5 The last Night in the Old Curiosity Shop. 6 She led him gently away. 7 They made their Frugal Breakfast. 8 A serio-comic Scene. 9 She walked out into the Church Yard. 10 Messers Codlin, Short and Company. 11 The Garret, Nell and Codlin. 12 They venture to sit down to rest. 13 They approach the Village School-master. | <ol style="list-style-type: none"> 14 Mrs. Jarley at Tea. 15 The Wax Works Exhibition. 16 Nell's Nocturnal Visit to her Grandfather. 17 See, here's the Church. 18 This Old House is yours. 19 Nell's Visit to the Church. 20 She came unexpectedly upon the Schoolmaster. 21 "They say that you will be an Angel" 22 At rest. 23 "The Villagers close around the Grave" 24 Her Grandfather at the Grave. |
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PALESTINE with Lecture by the Rev. J. T. Ladd on the first fifty views.

- 1 The Map
- 2 Bird's Eye View of Jerusalem
- 3 Jerusalem from the Mount of Olives
- 4 Pool of Hezekiah
- 5 David's Tomb
- 6 The Golden Gate
- 7 Church of the Holy Sepulcher
- 8 The Holy Sepulcher
- 9 Arch of Ecce Homo
- 10 Mount of Olives
- 11 Garden of Gethsemane
- 12 Valley of Jehoshaphat
- 13 Mosque of Omar
- 14 Interior of the Mosque of Omar
- 15 Isaiah's Tree
- 16 Pool of Siloam
- 17 Fountain of the Virgin, Jerusalem
- 18 Valley of Hinnom, Field of Blood
- 19 Robinson's Arch
- 20 Jew's Wailing Place, Jerusalem
- 21 Street of Jerusalem
- 22 Pool of Bethesda
- 23 Upper Pool of Gihon
- 24 Tower of David
- 25 House of a Rich Man
- 26 Bethany
- 27 Rachel's Tomb
- 28 Bethlehem
- 29 Angel's appearance to the Shepherds
- 30 "Church of the Nativity"
- 31 Pools of Solomon
- 32 Hebron
- 33 Jericho
- 34 The Jordan River
- 35 The Dead Sea
- 36 Bethel
- 37 Jacob's Well
- 38 Joseph's Tomb
- 39 Nablous and Mount Gerizim
- 40 Oriental Threshing Floor
- 41 Bedouin
- 42 Nazareth
- 43 Nazareth's Carpenter Shop
- 44 Nazarenes
- 45 Fountain of the Virgin, Nazareth
- 46 Cana of Galilee
- 47 Magdala, Sea of Galilee
- 48 Capernaum
- 49 Source of Jordan
- 50 Mt. Hermon
- 51 Mt. Tabor
- 52 Ruins of the Fortress of Banias
- 53 Grotto of Jeremiah at Banias
- 54 General View of Tabneh or Tannia
- 55 Ruins of Church at Emmaus
- 56 General View of Damascus
- 57 Damascus, General View
- 58 Damascus, a street View
- 59 Damascus, House of Ananias
- 60 Damascus, Site of Naaman's House
- 61 Damascus, Scenes of Paul's Escape
- 62 The Cyclopien Wall Baalbeck
- 63 Temple of Jupiter, east side
- 64 Baalbeck Columns of the Temple of the Sun
- 65 Waters of Merom or Lake of Huleh
- 66 Mountains of Quarantine
- 67 View of Lunam
- 68 Palmyra
- 69 Cedars of Lebanon
- 70 Bird's Eye View of Tiberias
- 71 Joppa, from the Sea
- 72 Joppa, the house of Simon the Tanner
- 73 Village on the way from Joppa to Jerusalem
- 74 Camels resting near Joppa Gate
- 75 Jerusalem, the Joppa Gate
- 76 Jerusalem, St. Stephen's Gate
- 77 Jerusalem, St. John's Gate
- 78 Jerusalem, Zion Gate
- 79 Jerusalem, Exterior of Closed Gate
- 80 Jerusalem, Damascus Gate
- 81 Jerusalem, David Street
- 82 Jerusalem, the Dome of the Rock
- 83 Jerusalem, David's Judgment Place
- 84 Mosque of Omar Pulpit, outside Jerusalem
- 85 Jerusalem, Mosque of El Aksa
- 86 Entrance to the Holy Sepulcher
- 87 Interior Church of Holy Sepulcher
- 88 Tomb of Christ in the Church of Holy Sepulcher
- 89 Interior of the Tomb of Christ
- 90 Jerusalem, Golgotha
- 91 Jerusalem, Concilium, where Jesus and Disciples had the Last Supper
- 92 Jerusalem Group of Lepers
- 93 Jerusalem, Tomb of the Kings
- 94 East Wall and Golden Gate
- 95 Jerusalem Cave of Jeremiah
- 96 Jerusalem from the North
- 97 Fruit Sellers, showing Native Dress
- 98 Jerusalem View from Mt. Zion
- 99 Jerusalem Tower of Antonio
- 100 Solomon's Temple
- 101 Jerusalem, Destruction of, by Titus
- 102 Jerusalem Church of St. Anne and General View
- 103 Jerusalem, Bazar of the Mandarins
- 104 Aqueduct over the Cherith
- 105 Ravine of the Kidron
- 106 Valley of the Kidron, another view
- 107 Chapel of the Ascension, Mt. of Olives

PALESTINE—Continued.

- 108 Bethany from the Jericho Road
- 109 Bethany, House of Mary and Martha
- 110 Fountain of the Apostles, near Bethany
- 111 Job's Well, Valley of Siloam
- 112 Pool of Siloam and Isaiah's Tree
- 113 Absalom's Tomb
- 114 Potter's Field
- 115 Cave of the Nativity
- 116 Tomb of St. Jerome, Church of Nativity, Bethlehem
- 117 Convent of Mar Saba
- 118 Ruins of Jericho
- 119 Tomb of Rachel, near Bethlehem
- 120 Interior of Church of Nativity, Bethlehem
- 121 Hebron, Panorama of
- 122 Hebron, Ancient Threshing Floor
- 123 Hebron, Plains of Mamre
- 124 Torrent du Terebinthe, Route to Jerusalem
- 125 A Ford on the River Jordan
- 126 Shechem or Nablous
- 127 Jenin and the Plain of Esdraelon
- 128 Nazareth, Panorama of
- 129 Nazareth, Altar of the Church of the Annunciation
- 130 Nazareth, Fountain of the Virgin
- 131 Nazareth, Street View
- 132 Nazareth, Fountain of the Virgin
- 133 Lydda, General View of
- 134 Cana of Galilee
- 135 Ruins of Tell Hum (Traditional Site of Capernaum)
- 136 Group of Bedouin
- 137 Beirut, the Public Square
- 138 Jerusalem and the Crucifixion, set of 8 slides
- 139 Haran esh-Sherif
- 140 Justinian's Church, A. D. 530
- 141 Herod's Temple, 30 B. C.
- 142 Dome of the Ascension
- 143 Solomon's Temple, 1000 B. C.
- 144 First View of Jerusalem
- 145 Interior of the Ashkenazim Synagogue
- 146 Chapel of Finding of the Cross
- 147 Solomon's Quarries
- 148 Street Scene Inside Joppa Gate
- 149 Tombs of the Kings and Tomb of St. George
- 150 David Street
- 151 Group of Beggars
- 152 Group of Jews
- 153 Church of the Sepulcher at Easter
- 154 The Greek Fire and Church of Sepulcher
- 155 The Garden Tomb
- 156 Interior Garden Tomb
- 157 Water Carriers
- 158 Ashes of the Sacrifice
- 159 Reputed Tomb of Moses
- 160 Church of the Lord's Prayer
- 161 Mt. Tabor, Scene of the Transfiguration
- 162 Women at the Mill
- 163 Threshing Floor
- 164 Sheep and Shepherd
- 165 Bedouin Warriors
- 166 Procession of Mohammedan Pilgrims to Moses' Tomb
- 167 Gilgal, place where Manna Ceased
- 168 Spot of the Ascension
- 169 Gordon's Calvary
- 170 Measuring Wheat (pressed down and running over)
- 171 Typical Jews of Jerusalem
- 172 Lineal Descendant of Aaron
- 173 Ancient Public Fountain Jerusalem
- 174 Camels Laden with Olive Wood
- 175 Beirut from the Pier
- 176 Fishermen on the Sea of Galilee
- 177 Magdala
- 178 Hot Springs at Tiberias, Tomb of Rabbi Meyer
- 179 At the Fountain (Jericho)
- 180 Peasants Laden with Cauliflowers
- 181 Coffee House, Jerusalem
- 182 Ready to Traverse the Desert
- 183 Valley of Hinnom
- 184 Bethany, Ruins of Martha's House
- 185 Mizpah, (where Samuel judged Israel) Tomb of Samuel
- 186 Market Place, Bethlehem
- 187 Bedouin Encampment of the Valley of Achor
- 188 Russian Pilgrims at Jordan, during Epiphany Ceremonial
- 189 The Ceremony of Epiphany
- 190 Luke Merom
- 191 Spot of the Betrayal
- 192 Home of Christ
- 193 Carpenter Shop Nazareth
- 194 House of Simon the Tanner
- 195 Anglican Church and Olive Grove
- 196 Absalom's Pillar and Tomb of St. James
- 197 Valley of Jehoshaphat
- 198 Bethphage
- 199 Chapel of the Ascension
- 200 Lazarus' Tomb
- 201 Russian Church, Mt. of Olives

- 202 Brook Cherith (Site of Elijah's Miraculous Sustenance).
- 203 Entrance to the Mosque (Hebron).
- 204 Gate of Christ's Triumphal Entry.
- 205 Interior of Anglican Church
- 206 Arched Street and Dome of the Rock.
- 207 Ceremony of Washing the Feet.
- 208 Family Group (Jericho).
- 209 Mohammedan Sheikh.
- 210 Sheikh Racheed (Jordan Escort).
- 211 Peasant Family of Ramallah.
- 212 Tabitha's Well.
- 213 Return of Mohammedan Pilgrims from Moses' Tomb.
- 214 American Colony Home.
- 215 New Entrance; Breach in City Wall, Joppa Gate.
- 216 Church of the Redeemer, Interior, Jerusalem.
- 217 Bethlehem, Grotto of Nativity.
- 218 Pool of Siloam.
- 219 Gate of St. John, Jerusalem.
- 220 Interior of Holy Sepulchre and Ornaments.
- 221 Tiberias, Sea of Galilee.
- 222 Moravian Home for Lepers, Jerusalem.
- 223 Lunam.
- 224 Garden of Gethsemane.
- 225 Tower of Antonio, Jerusalem.
- 226 Via Crucis Arch of Ecce Homo.
- 227 Tomb of David.
- 228 Convent of St. John, River Jordan.
- 229 The Church of the Nativity.
- 230 The Lord's Prayer in Slavic.
- 231 The Samaritan Pentateuch.
- 232 Valley of Nablous (Sichem).
- 233 Ceremony of Epiphany.
- 234 Jericho, Plain of Dead Sea. View from Mount of Olives.
- 235 Dothan (Joseph sold by his brethren)
- 236 Scene of Jezebel's tragic end.
- 237 View of Country near Mt. Carmel and Caiffa.
- 238 Shunem (Place of raising Shunemites' Son).
- 239 Shiloh.
- 240 Village of Emmaus.
- 241 Bethlehem and Frank Mountain.
- 242 Camels in Marriage procession.
- 243 Camels and Marriage car.
- 244 Mount Zion, Jerusalem.
- 245 A Bedouin Encampment
- 246 Palestinian Sheep
- 247 Palestinian Boys.
- 248 An Oriental School.
- 249 General View of Palestine from Dan to Beersheba.
- 250 Tower of Ramleh.
- 251 Vineyards of Eschol. Hebron.
- 252 Gardens of Solomon, Valley of Eschol
- 253 Map of Palestine.
- 254 Map of Palestine, time of Herod.
- 255 Topography of Jerusalem.
- 256 Map of Sea of Galilee and surrounding Country.
- 257 Map of Maritime Plain of Sharon with Old Testament Names.
- 258 The Sinai Valley.
- 259 The Colonnade at Sebaste.
- 260 Bualbeck
- 261 The Field of Blood, Valley of Hinnom.
- 262 Rock of the Apostles, Scene of the Betrayal.
- 263 Village Well.
- 264 Interior of the Ecce Homo.
- 265 Road of the Captivity, showing corner of City Wall.
- 266 An Oriental Ploughing with a crooked stick, an ox and an ass.
- 267 Joppa from the Sea.
- 268 Lydda, Saint George's
- 269 Road to Bethlehem taken from Joppa Gate.
- 270 Mount Carmel.
- 271 Station of the Cross I.
- 272 " " " II.
- 273 " " " III.
- 274 " " " IV.
- 275 " " " V.
- 276 " " " VI.
- 277 " " " VII.
- 278 " " " VIII.
- 279 " " " IX.
- 280 " " " X & XI.
- 281 " " " XI & XII.
- 282 Stations of the Cross XII and XIII.
- 283 Stations of the Cross XII and XIII.
- 284 Jordan Hotel.
- 285 River Jordan, (Pilgrims immersing.)
- 286 Ascent to Ai. (Path to Elijah's Translocation).
- 287 Village Oven.
- 288 Village Girls.
- 289 Gypsy Encampment.
- 290 Tomb of Lazarus.
- 291 Bethlehem Women.
- 292 Angel's Stone.
- 293 Plain of Sharon.
- 294 Bethlehemite.
- 295 Jerusalem from Scopus.
- 296 Valley of Ajalon. (Spot where sun and moon stood still).
- 297 Ancient Aqueduct at El Duke.
- 298 Bazaar at Joppa.

- 299 Ramleh (Ancient Arimathea).
- 300 Women of Bethlehem.
- 301 Group of Camels.
- 302 Bedouin Warriors.
- 303 Group of Bedouin
- 304 Costume of a Bedouin Horseman.
- 305 Feast of Tabernacles.
- 306 Lower Pool of Gihon, (Cattle Mark t).
- 307 Greek Cathedral.
- 308 Jerusalem in Winter.
- 309 Tablets in Church of the Lord's Prayer.
- 310 Church of the Virgin.
- 311 Grotto of Agony.
- 312 Chapel of St. Helena.
- 313 Stone of Anointment.
- 314 Greek Church Bell Tower on Top of Olivet.
- 315 Church of St. Anne.
- 316 Road of the Captivity.
- 317 The Valley of Jehoshaphat.
- 318 Interior of the Ecce Homo.
- 319 Hebron.
- 320 Antonias Tower.
- 321 Dragoman Guide.
- 322 Barber Shop.
- 323 Joppa Harbor or Landing-place of Travellers.
- 324 Small Town on the Joppa Road.
- 325 Sheikh—Native Warrior.
- 326 New Jericho and Aqueduct.
- 327 Mosque of St. John.
- 328 Tomb of Rachel.
- 329 Field of Boaz and Environments of Bethlehem.
- 330 General View of Ramleh from tower.
- 331 Church of St. John, Samaria.
- 332 Colonnade in Church of Nativity, Bethlehem.
- 333 Manger, Cave of Nativity, Bethlehem.
- 334 Interior of Church of Nativity, Bethlehem.
- 335 Joppa from the Sea.
- 336 Joppa from the Sea, different view, men at work.
- 337 House of Simon the Tanner.
- 338 Fruit Bazaar, near Joppa Gate, Jerusalem.
- 339 An Oriental Threshing Floor, oxen and men at work.
- 340 A Bedouin Sheikh.
- 341 Tower of David, Jerusalem.
- 342 Ploughing with an Ox and Ass.
- 343 Road to Jerusalem from Joppa Gate.
- 344 Tomb of David on Mt. Zion.
- 345 Garden of Gethsemane.
- 346 The Field of Blood or Valley of Hinnom.
- 347 Ancient Church of the Ascension.
- 348 Stations XII and XIII Calvary, Greek Altar.
- 349 Interior of Church of Flagellation.
- 350 Rock of the Apostles, scene of the betrayal by Judas.
- 351 Jeremiah's Cave.
- 352 Lydda—St. George's.
- 353 Tower of Jericho and Russian building
- 354 General View of the pier Cesarea
- 355 Minaret, Jerusalem.
- 356 Elisha's Fountain.
- 357 Pulpit of David.
- 358 New excavations, pool of Bethesda.
- 359 The Course of the Jordan.
- 360 General view of the Mosque of Omar.
- 361 Greek Cathedral, in the Basilica.
- 362 Tombs of the Kings, inner court.
- 363 Jews' waiting place on lake of Tiberias.
- 364 Fishing Boat on lake of Tiberias.
- 365 Tomb of the judges.
- 366 Interior of the Caenaculum
- 367 Tomb of Absalom.
- 368 Olive tree in Garden of Gethsemane.
- 369 Bedouin Encampment.
- 370 Ploughing in Palestine.
- 371 Ruins of Jericho.
- 372 First view of Jerusalem.
- 373 Railway Station, Jerusalem.
- 374 Interior Church of Redeemer, Jerusalem.
- 375 Excavation of Solomon. Jerusalem.
- 376 Tower of Ramleh.
- 377 Convent of Mar Saba.
- 378 Stables of King Solomon, Jerusalem.
- 379 Tomb of the Virgin, Jerusalem.
- 380 Mosque of El Aksa, Jerusalem.
- 381 Mosque of El Aksa, Interior Jerusalem.
- 382 The King's Garden, Jerusalem.
- 383 Gehenna and Acedama, Jerusalem.
- 384 The Rock Moriah, Interior of Mosque of Omar, Jerusalem.
- 385 Spot where St. James' Head is Buried, Jerusalem.
- 386 Interior Church of Lord's Supper, Jerusalem.
- 387 Tomb of the Virgin, Jerusalem.
- 388 Shoeblocks, Jerusalem.
- 389 Colonnade, Interior Church of Nativity, Jerusalem.
- 390 Interior of the Muristan, Jerusalem.
- 391 The Dead Sea.
- 392 The brook Kidron
- 393 Jeremiah's Cave.
- 394 Mount Tabor.
- 395 Mount of Olives.
- 396 Tiberias from the West.

PALESTINE—(Continued)

- 397 Grinding Meal.
 398 Tomb of Samuel.
 399 Russian Tower on Mt. Olivet.
 400 Date Palms.
 401 Lane leading to Herod's Palace.
 402 Arch of the "Ecce Homo."
 403 A Jewish Rabbi, Jerusalem.
 404 General view of Jerusalem.
 405 Group of Euharis.
 406 A Jewish Rabbi.
 407 Fruit Seller.
 408 Harvesting.
 409 Vessel among the rocks, Joppa.
 410 Wilderness of Judea.
 411 Palms of Rephaim from the Joppa Gate, Jerusalem.
 412 In the Prison Court Yard, Jerusalem.
 413 Entrance to the Prison, Jerusalem.
 414 Moslem Sheik and Effendis.
 415 Joppa from the Beach.
 416 Stair case leading to Church of Sepulchre.
 417 Church of Nativity, Tomb of St. Jerome.
 418 Mt. Gerizim, Sacrificial Lamb, Samaria.
 419 Mt. Gerizim Samaritan Priest.
 420 Top of Mt. Gerizim, Samaritan Encampment.
 421 Ruins of Church of Samaria.
 422 Wady El Johrm Encampment.
 423 Mount Serbal, Sinai.
 424 Mount Serbal, Sinai.
 425 Sinai Range from the West.
 426 Convent St. Catherine, Mount Horeb.
 427 Petra, houses in the rocks.
 428 Convent of St. Catherine from the gorge of Sinai.
 429 Red Sea, where Israelites crossed.
 430 The Arab Sheik.
 431 Water Carrier.
 432 A bridge over the river.
 433 German Church.
 434 Convent of Mar Elias.
 435 Samaria.
 436 A Group of Natives.
 437 David's Pulpit.
 438 Tombs in the valley of Jehoshaphat.
 439 Outside the Wall, Jerusalem.
 440 Prickly Pear and Dome of the Rock.
 441 Ruins of Ephesus.
 442 The Golden Gate.
 443 Church of the Sepulcher.
 444 Church of the Nativity, Interior.
 445 Street Scene, Jerusalem.
 446 Tomb of Absalom.

PALESTINE—Continued from page 298 in our catalogue.

- 447 Inauguration at Solomon's Pools of work for bringing water to Jerusalem, 1901.
 448 Inmates of Old Women's Home, Jewish.
 449 Guards of the Russian Consulate.
 450 Village of Sheiks.
 451 Exterior of Mohammedan Library.
 452 Interior of Mohammedan Library.
 453 Native Barbers.
 454 Jewish Old Men's Home, Accommodates 60.
 455 Old Men, inmates of Jewish Old Men's Home.
 456 New Jewish Hospital at Jaffa.
 457 Citadel of Zion.
 458 A Peasant Wedding.
 459 Jaffa Boatmen.
 460 Calling the Hour of Prayer.
 461 Aged Jews.
 462 Bedouin.
 463 Mounted Bedouin Escort.
 464 Native Village.
 465 String of Camels.
 466 Bethlehem Women at Home.
 467 Natives Eating Dinner.
 468 Workers in Mother of Pearl.
 469 Jerusalem, Street Show.
 470 Bedouin of the Arakat Tribe.
 471 Franciscan Monks.
 472 Natives Weaving.
 473 Garden Tomb, Exterior.
 474 Garden Tomb, Interior.
 475 Official Opening of Water Supply at Lower Pool of Gihon, 1902.
 476 New Entrance by Jaffa Gate showing New Fountain.
 477 Cave of Machpelah Hebron.
 478 House of Ananias, Damascus.
 479 Mountain of the Fortress of Massada.
 480 General View of Gaza.
 481 Great Mosque of Gaza.
 482 Mosque of the Dervishes, Damascus.
 483 View of Kaiffa, from the Sea.
 484 Tomb of Hiram near Tyre.
 485 Mountain of Engedi.
 486 Pool of Mamilla.
 487 View of Safed, Jewish Quarter.
 488 General View of Djenin.
 489 Sidon, from the Sea.
 490 House of Naaman, Damascus.
 491 Plain of Genezar and ruins of Khan Minyeh.
 492 Anti Lebanon Bridge.
 493 Anti Lebanon, General View of Zibiani.
 494 Damascus, Tomb of Saladin.
 495 Herod's Gate, the Gate East of Damascus Gate.
 496 Street in Rhodes, Street of the Cavaliers.
 497 Beirut General View of the American College.
 498 General View of Rachaya.
 499 Ruins of Ascalon.
 500 Ruins of Rabbath Moab.
 501 Acre, ancient Ptolemais, general view.
 502 General view of Sepporis.
 503 The Fortress of Kerak.
 504 View over the Lake of Huleh or Waters of Merom.
 505 Site of Sarepta.
 506 General view or the Forest of the Cedars of Lebanon.
 507 Mountain of Gliboa and Plain of Jezreel.
 508 Chapel over the spot where Elias sacrificed.
 509 Mountain and Convent of Quarantines.
 510 Group of Theological Students, Mosque El Azhar.
 511 Palmyra, Grand Colonnade.
 512 Dungeon Gate.
 513 General View of Endor.
 514 Village of Emmaus.
 515 Damascus, Place where Paul was converted.
 516 Damascus, Wall of St. Paul.
 517 Cairo, Interior of the Cathedral, Coptic.
 518 Court of the Grand Mosque.
 519 Tell-il-Cady, former site of ancient Dan.
 520 General view of Caesarea in Palestine.
 521 Jerusalem, New French Gate.
 522 Cairo, Mountain of Mokattam, Egypt.
 523 Falls of the Cydnus.
 524 The Pier, St. Paul's Prison.
 525 General View of Hasbaya.
 526 Mount Nebo.
 527 Anti Lebanon, General view of Souk, Wadi Barrada.
 528 Askalon, looking toward the sea.
 529 Ruins of the Fortress, Masada.
 530 Gaza.
 531 Garden of Solomon.
 532 Dead Sea near Engedi.
 533 Colonnade of Church of Nativity.
 534 Esdai (Ashdod) Well.
 535 David Street, Jerusalem and entrance to the Fortress.
 536 Ruins of the Church of the Transfiguration.
 537 Russian Establishment taken from the North.
 538 Ruins of Ashdod.
 539 Mosque Nejdai.
 540 Well, Nejdai.
 541 Gaza, showing how they sit in the gate.
 542 Entrance to Gaza Mosque.

EARLY ROMAN HISTORY AND MYTHOLOGY.

WITH ILLUSTRATIONS FROM CÆSAR AND OTHER LATIN AUTHORS.

We recently purchased the Philip Phillips negatives. From them we have selected a large number which illustrate early Roman Life. High School and College teachers will find among these slides a complete illustration of "Cæsar's Commentaries," and of the manners, customs and home life of the early Romans.

- 1 Augustus.
- 2 Claudius.
- 3 Germanicus Agrippa.
- 4 Scipio Africanus, the Elder
- 5 Constantine, the Great.
- 6 Cato and Portia.
- 7 Maecenas (from a coin).
- 8 Vitellius.
- 9 Seneca.
- 10 Terence.
- 11 Augustus.
- 12 Trajan.
- 13 Young Nero.
- 14 Horace.
- 15 Cicero.
- 16 Vergil.
- 17 Maecenas.
- 18 Ovid.
- 19 Hannibal.
- 20 Sarcina.
- 21 Galba.
- 22 Pompeius, the Great.
- 23 Marcus Brutus.
- 24 Vespasian.
- 25 Nero and Tiberius.
- 26 Titus.
- 27 Harpy.
- 28 Priam.
- 29 Cerberus.
- 30 The Augur.
- 31 Roman Matron.
- 32 Caryatid of the Eretheion.
- 33 Ceres.
- 34 Calliope, Vatican Museum.
- 35 Ceres, Vatican Museum.
- 36 Haruspex.
- 37 Bacchante.
- 38 Married Couple and Child.
- 39 Scylla (Mythology).
- 40 Hecate.
- 41 Satyr.
- 42 Juno.
- 43 Boxer (Slater Museum, Norwich Conn).
- 44 The Fates (Michael Angelo).
- 45 Caracalla.
- 46 An Amazon, Capitol Museum.
- 47 Phrygian Captive.
- 48 Cumean Sibyl.
- 49 Æneas at the Court of Dido (P. Guerin).
- 50 Wanderings of Æneas, Map of Ancient World.
- 51 Map of Rome.
- 52 Rome in the time of Aurelian.
- 53 Mouth of the Cloaca Maxima, Tiber.
- 54 Baths of Caracalla.
- 55 Entrance to the Graves of the Scipios.
- 56 Relief from the Column of Trajan.
- 57 Temple of Pollux.
- 58 Cumæ.
- 59 Caieta.
- 60 Tiberius at Capriol.
- 61 Gladiators.
- 62 A Roman Tomb. (The so-called pyramid of Cestus.)
- 63 Chariot Race.
- 64 Aurelian Wall.
- 65 Scene from Roman Life.
- 66 Via Appia, near Rome.
- 67 View from the Gardens of Saljust.
- 68 Scenery near Baiae and Misenum.
- 69 Hadrian's Villa at Tibur.
- 70 Site of Carthage.
- 71 Suovetanilla.
- 72 Roman Chariot.
- 73 Roman Pavement.
- 74 Roman Traveling Carriage.
- 75 Roman Shoes and Sandals.
- 76 Corinthian and Composite Capitals.
- 77 Doric and Ionic, Capitals.
- 78 Panpipes.
- 79 Fases.
- 80 Swarming of Bees.
- 81 Shield.
- 82 Gallic Trumpet.
- 83 Laccoon (Vatican Museum).
- 84 Sarcophagus of Cornelius Lucius Scipio (In the Vatican).
- 85 Female Ornaments.
- 86 Grecian Vases.
- 87 Amphora, of the rich style.
- 88 Glassware.
- 89 Silverware, time of Augustus.
- 90 Roman Tirreme.
- 91 Mile-stone.
- 92 Altar.
- 93 Roman Villa.
- 94 Interior of a Roman House.
- 95 Roman House, Ground Plan.
- 96 Interior Roman House.
- 97 Coiffures of Roman Ladies.
- 98 Toilet Articles.
- 99 House Philosopher.

EARLY ROMAN HISTORY AND MYTHOLOGY—Continued.

- 100 Aldabraudini Wedding
- 101 Romans at the Table.
- 102 Floor Mosaic.
- 103 Roman Ceiling (Design).
- 104 Theatrical Masks.
- 105 Writing Implements.
- 106 Domestic Utensils.
- 107 Villa of the Younger Pliny.
- 108 Monument of Horatio and Curatio.
- 109 Nero's Torches, Human.
- 110 Bakery, Pompeii.
- 111 Port of Dreparium.
- 112 Baths of Caracalla.
- 113 Mouth of the Cloaca Maxima, Tiber.
- 114 Rome in the Time of Aurelian.
- 115 Map of Rome.
- 116 Wanderings of Æneas.
- 117 Æneas at the Court of Dido
- 118 Roman School.
- 119 Olympian Games.
- 120 Hovering Figure, Pompeii (from a wall decoration).
- 121 Roman Galley.
- 122 Ancient Plowing.
- 123 Vitæ from Bas Relief.
- 124 Vergil's Tomb, Exterior.
- 125 At Vergil's Tomb, Naples (by Hector Le Roux.
- 126 Cæsar, age 40, National Museum, Naples.
- 127 Roman Citizen in Toga.
- 128 Julius Cæsar.
- 129 Cæsar.
- 130 Besiegers.
- 131 Agger, Perspective View.
- 132 Gallic Helmet.
- 133 Gaul, Map No. 1, time of Cæsar.
- 134 Gallia, Map, time Julius Cæsar.
- 135 Gallia, Map.
- 136 Aries Testudo.
- 137 Vertical Section of a Wall and Ditch.
- 138 Horsemen.
- 139 Scorpions, Ballista and Catapulta.
- 140 Ballista.
- 141 Captives.
- 142 Fortifying the Camp.
- 143 Cæsar's Bridge across the Rhine.
- 144 Cæsar's Bridge across the Rhine.
- 145 Cæsar's Bridge across the Rhine, Cross Section.
- 146 Cæsar's Bridge across the Rhine, from above.
- 147 Cæsar's Bridge across the Rhine, ground plan.
- 148 Cæsar, age 45, (from Bust in Vatican).
- 149 Cæsar, age 45, (Bust at Campo Santo at Pisa).
- 150 Pluteus, Round.
- 151 Musculus.
- 152 Cæsar, age 55, as Pontifex Maximus (Vatican).
- 153 Pluteus with toga.
- 154 Pluteus Angulus, flat sides on wheels.
- 155 Testudo.
- 156 Gallic Coin.
- 157 Roman Plow Fig 1.
- 158 Plow Fig 2.
- 159 Roman Plow Fig 3.
- 160 Agmen Quadratum.
- 161 Cohort in Camp.
- 162 Gallic Arms of Bronze.
- 163 Maniple.
- 164 Vertical Section of Gallic Wall.
- 165 Vallum with Passage Ways.
- 166 Catapulta.
- 167 Cohort in Line of Battle.
- 168 Cohort in Line of Battle.
- 169 Tabernaculum.
- 170 Roman Camp.
- 171 Flora.
- 172 Temple Poserdon at Paestum.
- 173 Mercury.
- 174 Gallic Stone Axes.
- 175 Slide showing
 - 1 Clipeus.
 - 2 Eagle of the Legion.
 - 3 Scutum.
 - 4 Parma.
 - 5 Cassis.
 - 6 Pillum.
 - 7 Arcus Sagitta.
 - 8 Sacculum.
 - 9 Gladius.
 - 10 Roman Camp.
 - 11 Fuda.
- 176 Cohort in line of Battle, Marching Maneuvers.
- 177 Legionary. Roman.
- 178 Three Maneuvers of a Legion, in order of Battle.
- 179 Oppugnatio.
- 180 Standard Bearers, Gallic.
- 181 Cæsar, age 45. Bust in British Museum.
- 182 Slide showing
 - 7 Owager.
 - 8 Ballista.
 - 9 Glans fusili Argilla.
 - 10 Testudo Fossæ.
- 183 Agger, ground plan.
- 184 Agger and Wall.
- 185 Agger, ground plan.
- 186 Vertical section of Agger and Hostile Wall.

EARLY ROMAN HISTORY AND MYTHOLOGY—Continued.

187 Portus Naves Longae.
188 Roman Soldier.
189 Roman Camp.
190 Roman Soldiers.
191 Roman Soldiers.
192 Roman Cavalry.
193 Roman Officers.

194 Praetorians from Bas Relief.
195 Slides showing
1 Aquilifer.
2 Vexillum.
3 Signum.
196 Roman dressed in Toga.
197 Insignia of Empire (Roman).

THE LORD'S PRAYER

1 "Our Father which art in Heaven."
2 "Thy will be done on earth as it is in Heaven."
3 "Give us this day our daily bread."
4 Forgive us our debts as we forgive our debtors."

5 "Lead us not into temptation."
6 "Deliver us from evil."
7 "Thine is the kingdom, and the power, and the glory, forever, Amen."

DORE'S ILLUSTRATIONS OF DANTE'S PURGATORY.

1 The Radiant Planet, that to love invites.
2 My Guide then Laying hold on me by words.
3 Then when he knew the Pilot.
4 The Heavenly Steersman at the Prow was seen.
5 And while with looks directed to the ground.
6 While underneath the ground.
7 And there were some, who in the shady place.
8 "Many," exclaimed the Bard, are these who throng around us.
9 From my breast loosening the Cross.
10 I once was Pia. Sienna gave me life.
11 "Through every Orb of that Sad Region."
12 "Salve Regina," on the Grass and Flowers here Chanting.
13 Hearing the Air Cut by their Verdant Plumes.
14 Now the Fair Consort of Tithonus Old.
15 There both, I thought, the Eagle and Myself did burn.
16 In Visage such, as past my power to bear.
17 The Wretch appeared amid all these to say.
18 With equal pace, as Oxen in the Yoke.
19 O Fond Arachne! Thee I also saw.
20 E'en thus the Blind and Poor.

21 "Who then, amongst us here aloft hath brought thee."
22 After that I saw a multitude.
23 "Now who art thou that through our smoke doth cleave."
24 Long as 'tis lawful for me, shall my steps follow on thine.
25 But not long slumbered.
26 "What Aileth Thee, that still thou looketh to Earth."
27 "Up," he exclaimed, "brother! upon thy feet arise."
28 With weary steps and slow we passed.
29 "And who are those twain spirits?"
30 The Shadowy forms.
31 At length, as undeceived, they went their way.
32 Here the Rocky Precipice,
33 Then from the bosom of the burning mass.
34 And when I saw Spirits along the flame proceeding.
35 A lady, young and beautiful, I dreamed, was passing o'er a lea.
36 Already had my steps.
37 Beneath a Sky so beautiful.
38 Three Nymphs at the right wheel.
39 Thus in a cloud of flowers.
40 The beauteous dame, her arms expanding, clasped my temples.
41 At her side as 'twere that none might bear her off.
42 Were further space allow'd.

PARADISE.

1 Such saw I many a face.
2 So drew full more' than thousand splendors toward us.

3 The left bank.
4 About us thus.
5 And I beheld myself.

PARADISE—Continued.

6 Christ beam'd on that Cross.
7 But so was doom'd.
8 So, within the lights, the saintly creatures flying sang.
9 Ye hosts of Heaven, whose glory I survey.
10 Before my sight appeared, with open wings, the beauteous image.
11 For that all those living lights.

12 Again mine eyes were fix'd on Beatrice.
13 Down whose steps.
14 Say then, beginning to what point thy soul aspires.
15 Then "Glory to the Father, to the Son."
16 Not unlike to iron in the furnace.
17 In fashion as a snow white rose.
18 Answering not, mine eyes I raised.

THE PHILIPPINES.

1 Postoffice and telegraph station, Cavite.
2 Modern ten-inch gun, with rear fortification, overlooking Manila Bay.
3 Modern ten-inch gun and fortification, over Pasig River, end of Luneta.
4 Execution Chambers where Spaniards shot their condemned soldiers, showing bullet holes in rear wall.
5 Plaza de Carlos III, Binondo, showing Insular cigar factory and Hotel de Oriente.
6 Colorado outpost.
7 Church of Cingalon where sharp engagement took place between Spanish and Americans.
8 Manila Penitentiary.
9 Manila penitentiary, gang of prisoners at hard labor.
10 Fort Malate, showing the first American flag raised and effects of Bombardment.
11 View of River Pasig.
12 Palace of Philippine Governor General, group of American Officers in foreground.
13 Suburb of Manila, showing large party of Idaho Officers.
14 Calocan, on the only Railroad in the Philippines which runs from Manila to Dagupan, about 200 Miles.
15 Blockhouse showing Modern Field Piece which was taken from the Spaniards by the Insurgents, and from them by the Americans.
16 Line of Twentieth Kansas Volunteers just before their charge.
17 Spanish Prisoners, Manila.
18 Ten-inch Breech Loader, (Spanish) Manila.
19 Philippine House, with stone floor and iron grating, group of American officers in foreground.
20 The strongest blockhouse outside Manila, in Luzon.
21 The Third U. S. Artillery acting as Infantry, are in the trenches.

22 Suburb of Manila burned by the Togals.
23 Scene on the battlefield after the fight, Singalon, Feb. 5th.
24 After the battle, digging the graves and burying the dead.
25 The rice field "turf walls" for holding water when the rice is planted and growing. Are used as trenches by our forces, the soldiers shown are the Third U. S. Artillery.
26 U. S. Postoffice, Manila, showing mail wagons and little ponies.
27 General Otis and Staff in the shade of a Luzon Grove.
28 Scene on River Pasig, near Bay Lake, The Americans are waiting for the Filipinos to come over the River under a flag of truce.
29 A Native house.
30 The Suspension Bridge over the Pasig River between Manila and Binondo.
31 After the battle at Santa Ana. The dead in the trenches.
32 Loma Church, Luzon, used as a signal station by our troops.
33 Spanish Captives, convalescents who have been cured by American Surgeons.
34 The Manila Pumping Works.
35 San Miguel on the Pasig River.
36 The Fountain in San Faloca, Suburb of Manila.
37 The road to the Luneta, Manila.
38 View of a yard at Tonda showing the dead Togals after the battle of February 23, 1899.
39 The Milkmen of Manila.
40 The effect of a shell at the battle of Calocan.
41 Church at Calocan—injured during the battle.
42 Inside of Manila Postoffice.
43 Santa Cruz Church.
44 Igorrote Soldiers enlisted or conscripted in the Tegal Army.

THE PHILIPPINES—Continued.

- 45 The Blockhouse at Calocan (another view).
 46 Native Fishermen on the Pasig River (showing native boat, net, etc.)
 47 A flower girl, a Togal maiden, Spanish half-breed
 48 Native Togal Family and Home.
 49 Fort Malate after thirty minutes Bombardment by Dewey.
 50 Spanish entrenchments carried by Gen. McArthur's troops.
 51 Spanish Cruiser Isle de Cuba, Sunk by Dewey at Cavite, now raised and a part of the U. S. Navy.
 52 Church and Convent of Binondo.
 53 The Garrote (Philippine mode of inflicting the death penalty).
 54 Canal Scene in Manila.
 55 Maj. Gen. E. S. Otis and Staff.
 56 Battery of ten-inch guns and Magazines Showing wire entanglement, sand bags, etc., Manila.
 57 Bronze cannon at entrance to Pasig.
 58 Interior of Fort Malate, after being struck by one of Dewey's shells.
 59 House used as telegraph station of Signal Corps (Gen F. V. Greene).
 60 Old Timer (siege gun).
 61 Old fashioned ten-inch gun overlooking the Luneta, Manila.
 62 "Bomberos"—The fire department of Manila.
 63 North end of Luneta, showing Anda Monument at the left, the mouth of River Pasig, the boats in the river and the light house in the distance.

SERMON ON THE MOUNT.

- 1 Scripture Reading
 2 Mount of the Beatitudes
 3 Blessed are the Poor in Spirit
 4 Blessed are they that Mourn
 5 Blessed are the Meek
 6 Blessed are the Pure in Heart
 7 Blessed are they that are Persecuted
 8 Ye are the Salt of the Earth
 9 Ye are the Light of the World
 10 Wherefore, if thou bring thy gift
 11 If ye love them which love you
 12 That thine alms may be in secret
- 13 For they love to pray
 14 When thou prayest
 15 Be not as the hypocrites
 16 Lay not up for yourself
 17 Take no thought for your life
 18 Judge not, that ye be not judged
 19 If thy son ask bread
 20 Enter ye in at the strait gate
 21 Not every one that saith unto me
 22 Depart from me ye that work iniquity
 23 House built upon a rock
 24 House built upon the sand

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

CUBA

- 1 Alecon and Morro Castle, Havana
 2 Morro Castle
 3 The Oldest Fort in Havana
 4 Court Yard
 5 Entrance to a Cuban Country Home, Havana
 6 A Country Home, Cuba
 7 Cuban Bed Room, Havana
 8 Stream Near Havana
 9 Cuban Kitchen, Havana
 10 Bohio or Native Cuban Hut
 11 Interior of the Hidalgo Mansion, now occupied by the American Minister
 12 Interior of the Hidalgo Mansion, Mariano, Cuba, Occupied by U. S. Minister, H. B. Squires
 13 A Cuban Drawing Room
 14 Oldest Building in Havana, Destroyed 1891
 15 Peyret Theatre
 16 Interior of Cathedral, Havana
 17 Interior of Merced Church, Havana
 18 In a Cuban Forest
 19 Interior of the Captain General's Palace, Havana
 20 On Cuban Roads
 21 Plowing with Oxen, Cuba
 22 A Cuban Plow
 23 In a Coconut Grove, Cuba
 24 Cuba country Scene
 25 Tobacco Plantation and Planter's Home, Cuba
 26 A Sugar Cane Train, Cuba
 27 In the Cane Fields Cuba
 28 Mango Tree, Cuba
 29 The Coconut Palm, Cuba
 30 The Pineapple as it Grows, Cuba
 31 Yumuri Valley, Matanzas
 32 The Fountain, Caves of Bellamar, Matanzas, Cuba
 33 Mt. Pan, Matanzas
 34 In the New Caves, Matanzas, Cuba
 35 The Organ, Caves of Bellamar, Matanzas, Cuba
 36 The American Lady's Bath, Caves of Bellamar, Matanzas, Cuba
 37 Matanzas Bay on the way to the Caves
 38 Columbus' Mantle, Caves of Bellamar, Cuba
 39 Cuba Tree, Cuba
 40 Royal Palms near Havana
- 41 Cuban Camp, Cuba
 42 Cuban Puck Train, Cuba
 43 In the Botanical Garden, Havana
 44 Fern Cut, United Railways of Havana, on Road to Matanzas
 45 The Royal Palm, Cuba
 46 Climbing the Royal Palm, Cuba
 47 Beggar at the Gate of St. Patrick's
 48 The Volanta, Cuba
 49 Charcoal Cart, Havana
 50 Hauling Pineapples from the Field to the Packing House, Cuba
 51 Maloja or Fodder Dealers, Cuba
 52 The Poultry Vender, Havana
 53 Poultry and Turtle Venders, Havana
 54 Fresh Fish, Cuba
 55 A Cuban Dray
 56 The Dry Goods Store on Horseback, Havana
 57 Cuban Water Carrier
 58 Cuban Ox Cart
 59 Sugar Cane Carts
 60 Market Scene, Colon Market, Havana
 61 Obispo Street, Havana's Broadway
 62 A Quiet Street, Havana
 63 Calzada de Cerro, Havana
 64 Prado Street, Havana
 65 The Fronton, Havana, where the where the Jai-Al game is played
 66 Neptuno Street, Front, Central Park, Havana
 67 Havana's Narrow Streets
 68 The Student's Monument, Colon Cemetery, Havana
 69 Firemen's Monument, Colon Cemetery, Havana
 70 Residence Near Havana
 71 Palace of the President, Havana, Cuba
 72 Central Residence, Mercedita Plantation
 73 Casa Blanca, Near Havana Fortress
 74 The Garrote, Official Method of Execution, Cuba
 75 Where the Cuban Martyrs were Executed, Cabanas Fortress, Havana
 76 Columbus Park, Havana
 77 Central Colon Cemetery, Havana
 78 Entrance to Morro Castle

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

LIST OF ADVERTISING SLIDES—Colored, Price, 75c. each.
See Description Page 144.

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|---------------------------|------------------------|
| 1 Art Gallery | 27 Hotel |
| 2 Boots and Shoes | 28 Hardware |
| 3 Blacksmith | 29 Haberdasher |
| 4 Business College | 30 Insurance Agency |
| 5 Buffet | 31 Ice Cream Parlor |
| 6 Barber Shop | 32 Live Stock |
| 7 Books | 33 Livery Stable |
| 8 Balloon | 34 Laundry |
| 9 Bakery | 35 Lunch Counter |
| 10 Clothing | 36 Lumber Yard |
| 11 Confectionery | 37 Millinery |
| 12 Crockery | 38 Market |
| 13 Coal and Wood | 39 Musical Instruments |
| 14 Clocks | 40 Opticians |
| 15 Department Store | 41 Pianos |
| 16 Dray | 42 Plumbing |
| 17 Dentist | 43 Printing Company |
| 18 Entertainment | 44 Portraits |
| 19 Expressing | 45 Photographic Studio |
| 20 Eye and Ear Specialist | 46 Restaurant |
| 21 Farming Implements | 47 Real Estate |
| 22 Furniture | 48 Refreshments |
| 23 Florist | 49 Stationery |
| 24 Frames | 50 Toys |
| 25 Grocery | 51 Wind Mills |
| 26 Hats and Caps | 52 Watches |

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A WALK ABOUT NEW YORK—12 Slides, with Lecture.

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|--------------------------------------|-----------------------------|
| 1 Panorama of New York City and Bay. | 7 City Hall. |
| 2 East River Bridge. | 8 Elevated Railroad Tracks. |
| 3 Castle Garden. | 9 Obelisk. |
| 4 Broadway. | 10 Fountain, Central Park. |
| 5 Wall Street, the Custom House. | 11 St. Patrick's Cathedral. |
| 6 Post Office. | 12 Grand Central Depot. |

WAR FOR LIBERATION OF CUBA.

FIFTY VIEWS WITH LECTURE.

- | | |
|--|---------------------------------|
| 1 Map of West Indies, | 18 Panorama of Matanzas. |
| 2 Starving Reconcentrados, | 19 Bombardment at Matanzas. |
| 3 Spanish Cavalry and Captured Cubans. | 20 Bombardment at San Juan. |
| 4 General Weyler, "The Butcher." | 21 Santiago Harbor and Castle. |
| 5 For Cuba Libre. | 22 Portrait of General Miles. |
| 6 Morro Castle. | 23 Portrait of General Shafter. |
| 7 President McKinley and his Coadjutors. | 24 Portrait of General Gomez. |
| 8 The U. S. Battleship Maine. | 25 Portrait of General Garcia. |
| 9 The Explosion of the Maine. | 26 Cuban Flag. |
| 10 Cuban Cavalry Charge under Macco. | 27 Portrait of Admiral Sampson. |
| 11 Death of Maceo. | 28 Flagship New York. |
| 12 The Bull Fight. | 29 Portrait of Admiral Schley. |
| 13 "Escolta" Manila's Main Street, | 30 Flagship Brooklyn. |
| 14 Cathedral of Manila. | 31 Portrait of Captain Clark. |
| 15 Fortifications at Manila. | 32 Battleship Oregon. |
| 16 Dewey and his Fleet. | 33 Battleship Texas. |
| 17 Battle of Manila Bay, | 34 Portrait of Captain Evans. |

WAR FOR LIBERATION OF CUBA—Continued.

- | | |
|---|------------------------------------|
| 35 Battleship Iowa. | 43 Surrender of Santiago. |
| 36 Sinking of the Merrimac. | 44 Spanish Flag. |
| 37 Landing of American Forces at Siboney. | 45 American Flag. |
| 38 Destruction of Cervera's Fleet. | 46 Wharf at Ponce, Puerto Rico. |
| 39 Surrender of Cervera. | 47 Plaza at Ponce. |
| 40 On board Texas after the Battle. | 48 Spanish Soldiers in the Street. |
| 41 Battle of Las Quasimas. | 49 Military Road, Puerto Rico. |
| 42 Battle of El Caney, | 50 White House, Washington. |

FATHER, DEAR FATHER, COME HOME.

- | | |
|--|---|
| 1 Father, dear father, come home with me now.
The clock in the steeple strikes one. | 4 The night has grown colder, and Benny is worse.
But he has been calling for you. |
| 2 With poor brother Benny so sick in her arms,
And no one to help her but me. | 5 Father, dear, father, come home with me now.
The clock in the steeple strikes three. |
| 3 Father, dear father, come home with me now.
The clock in the steeple strikes two. | 6 Yes, we are alone, poor Benny is dead,
And gone with the angels of light. |

THE COURTIN'.

- | | |
|--|---|
| 1 "Zekle cresp' up quite unbeknown,
An' peeked in thru the winder." | 4 He stood a spell on one foot fust,
Then stood a spell on t'other." |
| 2 "An' the sot Huddy all alone,
With no one nigh to hinder." | 5 "Thet last word pricked him like a pin,
An'—wall, he up and kissed her." |
| 3 "She thought no v'ice hed such a swing
Ez his'n in the choir." | 6 "Tell mother see how metters stood,
An' gin 'em both her blessin'." |

RARE OLD BIBLE PICTURES.

We have been fortunate in securing a copy of an ancient history of the "Holy Bible" in two volumes. "The whole illustration with one hundred and four useful and ornamental maps and sculptures, engraved by the best hands, from original paintings." These books were published in 1752 A. D. There are many choice pictures which do not appear in recent books and that are not common. Having been made from original paintings, many of them are very valuable. Read the list given below. You may find a picture that you have been looking for. We give in the first slide a reproduction of the title page showing the style of printing and spelling of the English of 1752.

- | | |
|---|--|
| 1 "And they were both naked, the man and his wife, and were not ashamed," | 7 And Enoch walked with God and he was not; for God took him. |
| 2 "The place of Paradise, the habitation of Adam and Seth and the Land of Nod." | 8 "And God looked upon the earth and beheld it was corrupt." |
| 3 "A map of the Terrestrial Paradise." | 9 The computations of Moses according to Hebrew text (chart showing ages of patriarchs from Adam to Noah.) |
| 4 "So God created man in his own image, in the image of God created He him, male and female created He them." | 10 The computations of Moses according to the Samaritan text. |
| 5 And Adam and his wife hid themselves from the presence of the Lord God amongst the trees of the garden. | 11 The computations of Moses according to the Septuagint. |
| 6 And it came to pass when they were in the field that Cain rose up against his brother Abel, and slew him. | 12 "—behold I, even I, do bring a flood of waters upon the earth to destroy all flesh." |

RARE OLD BIBLE PICTURES—Continued.

- 13 "Noah buildeth an altar to the Lord and took of every clean beast and of every clean fowl and offered burnt offerings on the altar.
- 15 "And they said go to let us build us a city and a tower."
- 15 Map showing the general dispersion and the settling of the nations.
- 16 "So Abraham departed, as the Lord had spoken with him; and Lot went with him."
- 17 And when Abram heard that his brother was taken captive he armed his trained servants ——— and pursued them unto Dan.
- 18 Abraham blessed by Melchizedek, king of Salem.
- 19 God makes a covenant with Abram.
- 20 "Sarai, Abram's wife, took Hagar and gave her to her husband, Abram, to be his wife.
- 21 "At the time appointed wilt I return unto thee according to the time of life, and Sarah shall have a son."
- 22 "And they smote the men that were at the door of the house with blindness." (Lot's house in Sodom.)
- 23 "But his wife looked back from behind him and she became a pillar of salt."
- 24 Lot's escape from Sodom.
- 25 "Come let us make our father drink wine ——— that we may preserve seed of our father." (Lot and his two daughters.)
- 26 Abraham casts out Hagar and Ishmael.
- 27 The angel appears to Hagar.
- 28 Abraham restrained by the angel from slaying his son.
- 29 Abraham buys the cave of Machpelah.
- 30 Abraham sends his servant to Mesopotamia to get a wife for Isaac.
- 31 Rebecca receiving the Jewels (Paul Verones).
- 32 Death of Abraham.
- 33 "And Ye shall circumcise the flesh of your foreskin and it shall be a token of covenant between me and you."
- 34 "Then Jacob gave Esau bread and pottage of lentils."
- 35 Jacob deceives his father Isaac.
- 36 Jacob's first meeting with Rachel.
- 37 Laban's deceit.
- 38 Jacob wrestles with an Angel.
- 39 Joseph's Dream.
- 40 Joseph sold into Egypt.
- 41 "And he refused and said unto his Master's wife, there is none greater in his house than I."

- 42 Judah's incest.
- 43 Joseph interprets Pharaoh's dream.
- 44 Jacob calls his sons together.
- 44 The Angel and burning bush appeared to Moses.
- 46 "And the Lord said put off thy shoes."
- 47 Moses speaking the law to the children of Israel.
- 48 The plague of Frogs.
- 49 The Israelites going out of Egypt.
- 50 The camp of the Israelites. (Every man of the children of Israel shall pitch by his own standard.)
- 51 Moses smites the rock in Horeb.
- 52 "And Moses sent them to spy out the Land of Canaan."
- 53 "And the Ispies sought the Spies throughout all the way but found them not."
- 54 Gideon's meat offering consumed by fire.
- 55 Jephthah's rash vow.
- 56 Sampson carrying away the gate doors.
- 57 And Sampson said let me die with the Philistines.
- 58 Samuel anoints David.
- 59 David killeth Goliath.
- 60 Abigail's wisdom in bringing presents to and pacifying David.
- 61 Saul's overthrow and death. "Saul took a sword and fell upon it and when his armor bearer saw that Saul was dead he fell likewise upon his sword and died."
- 62 David dancing before the Ark.
- 63 David from the house top sees Bathsheba.
- 64 Solomon's wise decision.
- 65 The Temple of Solomon.
- 66 The Breastplate with the names of the Tribes.
- 67 The Altar of Incense within the Temple.
- 68 The Ark and the Cherubim.
- 69 The Tabernacle in the Wilderness.
- 70 Moses.
- 71 The Altar for Burnt Offerings.
- 72 The Table of Shewbread.
- 73 View of the East side of Temple.
- 74 The Queen of Sheba bringing presents to Solomon.
- 75 The man of God Slain by a Lion.
- 76 Esther faints before the King.
- 77 The Angel said before him, "fear not Zacharias for thy prayer is heard."
- 78 The salutation of the Virgin Mary.
- 79 The birth of Jesus Christ.
- 80 The Babe in the Manger.

RARE OLD BIBLE PICTURES—Continued.

- 81 The visit of the Wise Men.
- 82 The adoration of the three Kings.
- 83 They saw the young Child with Mary, his mother, and fell down and worshiped Him.
- 84 The Angel commands Joseph to fly into Egypt.
- 85 The presentation of Christ in the Temple.
- 86 The Holy family going up to the Passover.
- 87 Christ teacheth Nicodemus.
- 88 Christ Preacheth to the Samaritan Women.
- 89 The Calling of Matthew.
- 90 Jesus Cureth the Lame Man at the Pool of Bethesda.
- 91 The Centurion's Faith.
- 92 The Message of John, the Baptist, to Jesus Christ.
- 93 The Sower.
- 94 Christ Cureth a woman of an Issue of Blood.

- 95 Jesus brings back to Life the Dead Daughter of Jairus.
- 96 The unmerciful Servant Rebuked.
- 97 "He that is without Sin among you let him first Cast a Stone at Her."
- 98 "Jesus said unto her Martha, Martha, thou art careful and troubled about many things."
- 99 Jesus Blesseth the Little Children.
- 100 "But he answered one of them and said, 'Friend I do thee no wrong; didst not thou agree with me for a penny, take that thine is and go thy way.'"
- 101 "Jesus said unto her, said I not unto thee, that if thou wouldst believe thou shouldst see the glory of God. And Lazarus that was dead came forth."
- 102 Jesus said unto them shew me the tribute money."
- 103 "They feared greatly, saying truly this was the Son of God."
- 104 Christ taken down from the Cross. (Rubens.)
- 105 On the way to Emmaus.

DORE'S ILLUSTRATIONS OF THE CRUSADES.

A choice selection from Dore's illustrations of the Crusades. Teachers in schools and colleges will find these slides to be very useful in illustrating the crusade period of European history. It will pay you to come in and see them. Read the list below.

- 1 Hospitality of Barbarians to Pilgrims.
- 2 Foulque—Nerra assailed by the Phantoms of his victims.
- 3 Peter, the Hermit, preaching the Crusades.
- 4 The War cry of the Crusaders, "It is the Will of God."
- 5 Walter, the Penniless in Hungary.
- 6 The Army of Priest Volkmar and Count Emicia.
- 7 The second Crusaders encounter the remains of the first.
- 8 Celestial Phenomena.
- 9 Astonishment of the Crusaders at the wealth of the East.
- 10 Godfrey meets the remains of the Army of Peter the Hermit.
- 11 Priests exhorting the Crusaders.
- 12 Crusaders throwing heads into Nice.
- 13 The Battle of Nycæa.
- 14 The Battle of Doylæum.
- 15 Burying the Dead after the Battle of Doylæum.
- 16 Battle of Antioch.
- 17 Flourine of Burgundy.
- 18 Bohemond alone mounts the Ramparts.

- 19 Massacre of Antioch.
- 20 Barthelemy undergoing the ordeal of Fire.
- 21 The road to Jerusalem.
- 22 Enthusiasm of Crusaders at first sight of Jerusalem.
- 23 Second Assault of Jerusalem.
- 24 Apparition of St. George on Mount of Olives.
- 25 Godfrey enters Jerusalem.
- 26 The discovery of the True Cross.
- 27 Godfrey imposes tribute on Emirs.
- 28 Gerard of Avesnes exposed on the walls of Asur.
- 29 The Crusaders massacre the inhabitants of Casarea.
- 30 Two hundred Knights attack twenty thousand Saracens.
- 31 Death of Baldwin, King of Jerusalem.
- 32 Ylgazy gives Gunther his life.
- 33 Louis-VII receives the Cross from St. Bernard.
- 34 Destruction of Army Conrad III, of Germany.
- 35 Surprised by Turks.
- 36 Louis VII.

DORE'S ILLUSTRATIONS OF THE CRUSADES—Continued.

- | | | | |
|----|--|----|--|
| 37 | Saladin. | 66 | A Message from the East. |
| 38 | Glorious death of De Maille, Marshall of the Temple. | 67 | St. Louis a prisoner in Egypt. |
| 39 | Death of Frederick of Germany. | 68 | Arrival at Cairo of prisoners of Minick. |
| 40 | The Siege of Ptolemais. | 69 | Christian Cavaliers captive at Cairo. |
| 41 | The Siege of Ptolemais, (Another view.) | 70 | Death of Almoadam. |
| 42 | Richard Cœur De Lion, in reprisal, massacres Captives. | 71 | The Emir's Head shown in the Seraglio. |
| 43 | Crusaders surrounded by Saladin's army. | 72 | The Sultana Chegger-eddour and the Emir Saif Eddin. |
| 44 | Richard Cœur De Lion and Saladin at the battle of Arsuf. | 73 | The Celestial Light. |
| 45 | Richard Cœur De Lion delivering Joppa. | 74 | The Cruelty of Bibars. |
| 46 | Dandolo doge of Venice preaching to the Crusaders. | 75 | The Captive. |
| 47 | The Emperor Alexius poisoned and strangled by Mourzouffe. | 76 | The departure from Aigues—Mortes. |
| 48 | Mourzouffe parleying with Dandolo. | 77 | The night of August 25, A. D., 1270. |
| 49 | Entry of Crusaders into Constantinople. | 78 | Prayers for the dead. |
| 50 | The Holy Sepulchre. | 79 | Assassination of Henry of Germany. |
| 51 | Crusade against the Moors of Granada. | 80 | Edward III of England kills his attempted assassin. |
| 52 | The Crusade of Children. | 81 | The Dishonorable Truce. |
| 53 | A Friendly Tournament. | 82 | Invocation to Mahomet. |
| 54 | For the Defense of Christ. | 83 | Sanuti showing Maps of the East to Pope John XIII. |
| 55 | St. Francis of Assise endeavors to convert Sultan Melic-Kamel. | 84 | The Veteran. |
| 56 | The Baptism of Infidels. | 85 | Constantine Palæologus haranguing the defenders of Constantinople. |
| 57 | The departure of Thibault, King of Navarre. | 86 | Mahomet II before Constantinople. |
| 58 | The Crusaders' War Machinery. | 87 | The Ottomans penetrate Hungary. |
| 59 | Gaining Converts. | 88 | The Sins of War. |
| 60 | The True Cross. | 89 | The Crusaders crossing Mount Taurus. |
| 61 | Benediction. | 90 | An enemy of the Crusaders. |
| 62 | Dispersion of Syrian Army by a Sand Tempest. | 91 | The Battle of Lepanto. |
| 63 | St. Louis before Dainetta. | 92 | The Departure. |
| 64 | The "Te Deum" after victory. | 93 | The order of Chivalry. |
| 65 | The Crusaders on the Nile. | 94 | The Return. |
| | | 95 | The Christian Army in the Mountains of Judea. |
| | | 96 | Confession. |
| | | 97 | Miracles. |
| | | 98 | The Battle of Asur. |
| | | 99 | Troubadours singing the Glories of the Crusades. |

INDIA.

Rev. J. T. Ladd, a traveler in India, has selected a choice set of views representing scenes of interest in that distant land, and prepared a lecture to accompany them, written as only an eye witness can write. The views comprise one of the most attractive series in our extensive stock.

- | | | | |
|---|---------------------------------------|----|---------------------------------|
| 1 | Steam Ship "Teutonic," | 10 | The Baroda Palace, |
| 2 | The Suez Canal. | 11 | King of Baroda. |
| 3 | Mount Sinai. | 12 | Native House and Family. |
| 4 | Map of India. | 13 | Hindu Farmer Ploughing. |
| 5 | Hanging Garden, Bombay. | 14 | Making Copper Cooking Utensils. |
| 6 | Tower of Silence, Bombay. | 15 | Seller of "Cow-wood." |
| 7 | Parsee in wedding or Funeral Costume. | 16 | Preparing Yarn. |
| 8 | Elephanta Caves. | 17 | Making Boxes. |
| 9 | W. F. M. S. Home, Bombay, 1890. | 18 | Native Children. |

INDIA—Continued.

- | | | | |
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| 19 | Modes of Travel, a Chair. | 35 | Palace of Lights, Lucknow. |
| 20 | Modes of Travel, Bullock Cart, Common. | 36 | The Residency, Lucknow. |
| 21 | Modes of Travel, Bullock Cart Elaborate. | 37 | The Baillie Gate, Lucknow. |
| 22 | Modes of Travel, Elephants. | 38 | Aitken's Post, Lucknow. |
| 23 | Car of Juggernaut. | 39 | Havelock's Monument. |
| 24 | Temple and Ghats. | 40 | The Martiniere College. |
| 25 | The Dashedomedh Ghat. | 41 | Memorial Building, Cawnpore. |
| 26 | Sacred Cow. | 42 | Mosque and Railway Station, Agra. |
| 27 | Krishna. | 43 | The Fort, Delhi Gate, Outside, Agra. |
| 28 | Ganesa. | 44 | The Fort, Delhi Gate, Inside, Agra. |
| 29 | Kali. | 45 | The Palace, The Garden, Agra. |
| 30 | Broken God. | 46 | The Palace, Pearl Mosque, Outside, Agra. |
| 31 | Great Hall in Madura Temple. | 47 | The Palace, Pearl Mosque, Inside, Agra. |
| 32 | Brahman Priest and Two Students. | 48 | The Palace, Stone Thrones, Agra. |
| 33 | The Jumma Masjid, Delhi. | 49 | Taj Mahal, Agra. |
| 34 | The Kutab-Minar, Delhi. | 50 | Taj Mahal, Agra. |

THE DRESDEN GALLERY.

Some one has said that the Dresden Gallery is an "Assembly of Collections such as can scarcely be equaled in the world." We have succeeded, at great expense, in obtaining photographs of fifty of the finest examples of the old Masters of this famous Gallery. All lovers of art, engaged in Stereopticon work, will be interested in seeing the collection which we have in our display rack under electric light. Come in and see them.

1. **Titian's Daughter**, by Titian 1477-1576. "This picture is one of the most celebrated portraits in the world. 'Titian-colored hair' excited the universal enthusiasm of the art-world." Her graceful poise, and magnificent jewels adorning her hair, neck, and arms, give the appearance of luxury. She holds a beautiful rose in her delicate hands.
2. **The Virgin, Holy Child, and St. John**, by Titian 1477-1576. This picture represents a young and beautiful woman timidly approaching the mother of God, who leans forward to graciously listen to her who is soon to know a kindred joy. At the side John the Baptist, is supporting the Holy Child who, standing in His Mother's lap, embraces her around the neck. St. Paul with a sword and Jerome with a crucifix, press forward to worship the Saviour.
3. **The Madonna di San Sisto**, by Raphael, 1483-1520. The beautiful mother with the Saviour in her arms is descending from the heavens, surrounded by innumerable heads of angels. St. Sixtus and St. Barbara kneel before her, while two charming little cherubs are in front. "It is the most finished, and perhaps the very best, work of its immortal author."
4. **Michael the Archangel**, by Penni, 1488-1528. The archangel Michael, dressed in a Knight's armour, hovers above the dragon, whom he has thrown from heaven to earth as narrated in the Apocalypse. The dragon represents Satan, and Michael's victory over him, the triumph of Christianity over Paganism.
5. **Saint Sebastian**, by Correggio, 1494-1534. It is one of the most beautiful of this wonderful artist's masterpieces. The Virgin and babe is descending from heaven surrounded by rays of light, and angels ministering to her. St. Germinion, St. Sebastian and St. Roche are in the foreground. Beneath is a little child, called "the little one of Modena," holding the model of a temple, supposed to indicate the church for which this painting was intended.
6. **The Madonna (of the Meir Family)** by Holbein. 1495-1543. The custom of presenting to a church a picture by those whose prayers have been answered gave the name to a church picture. This is such a picture. The Madonna stands in a vaulted niche of the wall, beautifully ornamented. She holds the little one whom she has saved in her arms, while the Meier family are kneeling in adoration before her.

THE DRESDEN GALLERY—Continued.

- 7 Portrait of Hubert Morett, by Holbein, 1495-1543. The question as to the author of this fine portrait was only recently decided by the discovery of the magnificent drawing for it among Holbein's works.
- 8 The Adoration of the Magi, by Paul Veronese, 1530-1588. The Virgin with the babe surrounded by a halo of glory, sits on the steps of a fine building. An old king with a long, richly embroidered robe is kissing the Saviour's feet, while back of him stand the other kings magnificently dressed presenting their costly gifts. St. Joseph and a shepherd stand beside the holy mother. "The grandeur and freedom of the idea, the dignity and truth of the composition, the expression of the figures, and brilliancy of the coloring, place this among the principal masterpieces of Veronese."
- 9 The Marriage at Cana, by Paul Veronese, 1530-1588. "It is glowing in color, and claims attention, at once, by its magnificence. The grouping of the figures, the diversity of costumes and the grandeur of the architecture, all combine to attract and satisfy the eye."
- 10 The Dead Christ, by Salviati, 1535-1585. The Saviour is represented as being laid in the tomb by angels. It is a most impressive picture. One is lifting the dead body, another is kissing His pierced hand, while the third with clasped hands and upturned face, is imploring the aid of God the Father.
- 11 Soldiers Playing Cards in a Guard Room, by Caravaggio, 1569-1609. The soldiers are evidently men of distinction as is shown by their elegant uniforms, and the gold on the magnificent table.
- 12 The Lion Hunt, by Rubens, 1577-1640. The marvelous talent of this world-famed artist is shown in this picture. A lion has overmastered one of the hunters whom he is pulling from his horse. In the horrible scene of combat, midst the bloody struggle, a lioness is seen intent only on saving her little ones. This picture is proof of the almost universal skill of this "Prince of the Flemish School."
- 13 Satyrs and Nymphs, by Rubens. Four nymphs, with their dogs, are accosted by three satyrs laden with fruit. The contrast of these half-brutal, sensuous satyrs and the virgin modesty of the Nymphs is depicted with great skill.
- 14 The Boar Hunt, by Rubens. This is another master-piece by the same great author.
- 15 The Supplication of Esther by Strozzi, 1581-1644.
- 16 The Smokers, by Teniers, 1582-1649. "This picture is in Tenier's well-known manner and represents a subject which seems to have been almost the only one congenial to painters of his calibre and school."
- 17 A Village Festival, by Teniers. A joyous band are enjoying themselves before a Dutch village inn. They are dancing, playing musical instruments, drinking, chatting, and amusing themselves in various ways.
- 18 The Dentist, by Honthorst, 1594-1660. "The composition as well as the drawing and expression of this picture, is correct and full of life. The effect of the light in this painful scene is really admirable, and produces a shudder in looking at it."
- 19 Martin Engelbrecht, by Van Dyck, 1599-1641. "The piercing eye, the noble forehead, and the expressive mouth can only belong to a man of strong mind and character, and the conception and execution of the portrait are quite worthy the fame of the greatest of portrait painters."
- 20 Evening, by Albert Cuyt, 1606-1691. A small flock of cows and sheep are grazing on the high banks of a pond, while the shepherdess and herdsmen rest after the weary labors of the day, and the setting sun casts a reddish light over all. It is an exceedingly fine picture of repose in nature.
- 21 Rembrandt and His Wife, by Rembrandt, 1608-1674. Rembrandt, dressed in uniform, sits at a well spread table, embracing his wife with his left arm, and raising a glass of champagne with his right. His young, happy wife wears a dress of pearl colored satin, richly embroidered in gold.

THE DRESDEN GALLERY—Continued.

- 22 Rembrandt's Daughter, by Rembrandt. "The picture represents a young girl, of graceful form and rosy complexion, whose dark eyes and red lips smile gaily at us."
- 23 A Lady in a Satin Gown, by Terburg, 1608-1681. The lady before the dressing table is viewing herself in a small mirror. All the accessories of the picture tend to heighten the effect of the lustre of the white satin dress. "As a composition of color, it is one of the most charming in the Dresden Gallery."
- 24 The Wild Boar Hunt, by Jacobson, 1610-1664. The agony of the wounded dogs, the fierceness and the fury of the attacking ones, and the helplessness of the struggling boar to escape, all render this a masterpiece of this artist who is especially gifted in painting hunting scenes and combats of wild beasts.
- 25 A Dutch Village Tavern, by A. Van Ostade, 1600-1685. A company of peasants are round a table in a Dutch village tavern. The man at the right is probably the painter himself. The hostess is pouring out brandy midst a little group in the rear, while overhead is the loft, scattered with household utensils and bits of straw and cob webs.
- 26 A Flemish Ale House, by Teniers the Younger, 1610-1694. The hostess is preparing apple fritters, midst a little group of peasants. Great interest is visible on the faces of some others, eagerly watching the accountant figuring their bill. The inn-keeper is unconcernedly chalking on the wall the number of glasses consumed.
- 27 A Hermit, by Ferdinand Bol, 1611-1681. A venerable, white-haired man is reading a large book in a solitary and tranquil place.
- 28 The Dentist, by Gerard Dou, 1613-1674. The dentist with pompous air and satisfied expression holds up as a trophy the tooth just extracted, while his victim, a distressed looking boy, well displays the feeling, of one obliged to go through such an operation.
- 29 Gerard Dou in His Studio, by Gerard Dou. The great artist looks up at us while he sketches on a leaf of a great album. His studio is filled with interesting objects, all of which are painted in the most careful manner, and with infinite pains.
- 30 The Hermit by Gerard Dou. In the court of an old monastery, the white-headed hermit is kneeling before a large book which he is intently and devoutly reading. "This picture shows, even in the smallest details, that indefatigable application and excessive delicacy which characterize the work of Dou."
- 31 The Woman Winding Silk, by Van Tol, died about 1680. An elderly woman sits by an open window surrounded by foliage. It is a charming portrait.
- 32 The Poultry Dealer, by Metz, 1615-1669. A poultry dealer, seated on a tub, is offering a cock for sale to a richly dressed young lady bargaining for it. Much truth and beauty are manifested in the animals around them. The whole is very picturesque.
- 33 The Poultry Woman, by Metz. An elderly woman, plucking a pigeon, is conversing with a young lady who is holding up a leveret in her hand which she wishes to buy. "The whole displays that fidelity to nature and vividness of imagination which distinguishes the principal works of Metz."
- 34 Gabriel Metz and His Wife, by Metz. Metz is embracing his wife with his left arm and holds a glass of champagne in his right hand.
- 35 A Dutch Winter Landscape, by I. van Ostade, 1617-1657. A number of peasants with their dogs are skating, or urging forward their sleds laden with wood, over the frozen canal, while a motherly face peers from the window of a thatched cottage at the side.
- 36 The Camp, by Wouverman, 1620-1668. Some soldiers of a cavalry regiment are assembled near a tent, and utterly heedless of the trumpeter, continue their rest and refreshment unconcerned, while the camp, extending far into the distance, is seen in the back ground.

THE DRESSEN GALLERY—Continued.

- 37 The Cavalry Engagement, by Wouwerman. "The composition and execution as well as the characteristic details, obtain for this picture a place among the best productions of the celebrated artists. The design and the bearing of the men and horses are well conceived, and are in perfect harmony with the beauty and brilliancy of the colouring."
- 38 A Group of Oxen, by Paul Potter, 1625-1654. "The animals are painted with the most marvellous exactitude."
- 39 The Nativity, by Maratti, 1625-1713. "Maratti has been very successful in the design and coloring of this picture, and in the harmony and grace of form. The Holy Mother and the radiant features of the angels express heavenly love and the highest form of happiness in the contemplation of the Divine Infant."
- 40 The Monastery, by Ruysdael, 1625-1681. An artist sits on the bank of a beautiful stream, into which a herdsman is driving his cattle, and two fishermen fishing. At the foot of some well-wooded mountains stands the monastery, partly in ruins, lit up by the sun's rays. The landscapes of Ruysdael are "eminently poetical and yet perfectly faithful."
- 41 The Avenue, by Ruysdael. "Whoever longs to fly from the constant turmoil of town life to the stillness of nature, will thank the great landscape painter, who has created for us in all his forests, groves and plains, a refuge from the troubles and cares of the world in the sanctuaries of nature."
- 42 The Traveling Tinker, by Mieris, 1635-1681. Before a Dutch tavern, a traveling tinker is holding up to the light an old caldron that a woman has brought to be mended. The living figures, the vine covered house, the old tree trunk, the remains of an old wagon, all are painted with great fidelity to nature, and make it a fine picture, a masterpiece of genius.
- 43 Mieris in His Studio, by Mieris. The artist, seated before his easel, has turned toward us to converse with his wife, whose portrait he is painting. The studio is very artistically furnished.
- 44 A Winter Scene, by A. Van de Velde, 1639-1672. Many peasants and townspeople are enjoying the skating, riding in the sleds, or conversing on the bank of the frozen stream. His landscapes are particularly distinguished by "an air of transparency and faithful rendering of nature."
- 45 A Lady at Her Toilet, by Netscher, 1639-1684. The lady, wearing a satin skirt and velvet tunic, is caressing a little spaniel in her lap, while her maid carefully arranges her hair. "The talent and minute care of the artist are seen equally well in the composition and drawing of the figures, and in the execution of the accessories."
- 46 The Seamstress, by Netscher. Her pleasant, womanly face, and neat, simple attire make a charming and attractive picture of a Dutch house-wife.
- 47 The Lace Maker, by Slingsland, 1640-1691. A beautiful young Dutch lady is interrupted by an old woman who offers her a cock for sale, and the little spaniel is barking violently at this intruder. "All that we see in this picture displays the great talent and indefatigable application of a great artist."
- 48 The Infant Saviour Sleeping, by Andrea Pozzo, 1642-1709. "The drawing, coloring and composition of this picture render it one of the principal works of this painter."
- 49 A Young Girl Reading a Letter, by Peter de Hooch, 1643-1708. A happy young girl stands by a window earnestly reading a letter, and her beautiful profile is reflected in the glass panes. "The treatment is free and bold, the effect of the sun rays, which glitter brilliantly on the window, is rendered with much truth and power."
- 50 The Dismissal of Hagar, by A. Van der Werff, 1659-1722. The poor, forsaken woman looks wistfully back at the home from which she is exiled, while Sarah watches her from the doorway. Abraham leans forward with outstretched hands to bless them, with piety and anxiety for their welfare, evident in his earnest face. Little Ishmael follows with lingering looks at his brother Isaac who is playfully hiding in his fathers robes.

RAPHAEL'S BIBLE.

The illustrations are, with a few exceptions, from Old Testament History. This set of slides is especially appropriate for a Sunday evening service or an art entertainment. We quote from the first page of his Bible Illustrations: "The pictures in the peristyle of the Vatican by the hand of St. Raphael engraved in copper plates with extraordinary care, and reproduced upon paper in the year 1790. A work most worthy of immortalty." We will be pleased to show you this beautiful set of slides which we have in our display rack.

- 1 The Separation of Light from Darkness. "He divided the light from the darkness and called the light day and the darkness night."
- 2 The Creation of Terra Firma. "In the beginning God created the heavens and the earth and commanded that the waters be gathered together and he made dry land."
- 3 The Creation of the Sun and Moon. "He made two great lights and placed them in the firmament that they might give light over all the earth."
- 4 The Creation of Living Animals. "And God made the beasts of the earth after their own kind."
- 5 Presentation of Eve to Adam. "He brought her to Adam and Adam said this now is bone from my bones and flesh from my flesh."
- 6 The Temptation. "The woman having been deceived by the serpent took of the fruit of that tree and ate and gave to her husband."
- 7 The Expulsion from Paradise. "And He cast out Adam and placed before the paradise of Eden the cherubim and a flaming sword."
- 8 Adam and Eve. "And Eve conceived and brought forth Cain and his brother Abel."
- 9 The Building of the Ark. "Noah made an Ark for himself according to the commandment of the Lord that he might escape from the rain on the earth."
- 10 The Deluge. "The flood-gates of heaven were opened and the water prevailed over the earth and all flesh was consumed."
- 11 Noah Leaving the Ark. "The waters returned from off the earth and therefore Noah went out and his sons and their wives and every kind of animal."
- 12 Noah's Sacrifice. "Noah built an altar unto the Lord and took from every clean beast on the earth and offered burnt offerings."
- 13 Abraham and Melchizedek. "When Abraham returned from the slaughter of his enemies Melchizedek, king of Salem, offered him bread and wine."
- 14 Abraham Commanded to Count the Stars. "Behold the heaven, and count the stars if you are able; so shall your seed be. And Abraham believed God."
- 15 Abraham and the Angels. "And there appeared three men, and Abraham ran from the door of his tabernacle and worshipped upon the earth."
- 16 The Flight from Sodom. "And when Lot had gone out with his wife and children, God rained fire and brimstone upon Sodom; and his wife looking back was turned into a pillar of salt."
- 17 God Appeared unto Isaac and Said. "Go not down into Egypt but stay in the land which I will tell thee of."
- 18 Isaac and Rebecca. "Abimelech looking through a window saw Isaac sporting with Rebecca his wife."
- 19 The Blessing of Jacob. "Jacob said, I am your first born Esau, eat of my venison. Isaac knew him not and blessed him."
- 20 The Blessing of Esau. "Hast thou not a blessing for me also, Esau cried. Isaac said your blessing shall be in the fatness of the earth."
- 21 The Vision of Jacob's Ladder. "Jacob saw in his dreams a ladder extending from the earth to heaven and angels ascending and descending, and God resting on the top of the ladder."
- 22 Rachel and Jacob. "Jacob saw Rachel at the well and watered the flock and told her that he was her father's brother."

RAPHAEL'S BIBLE—Continued.

- 23 "Jacob Covenanteth for Rachel. "Jacob said, have not I served you seven years for Rachel? why have you given me Leah? Laban answered, I will give her also unto you when you have served me seven more years."
- 24 The Return of Jacob. "When Jacob had placed his wives and children on the camels, and led away his flocks, he returned to his father."
- 25 Joseph's Dream. "In my sleep I saw my sheaf arise and stand upright, and my brothers' I saw the sun and moon and eleven stars worship me."
- 26 Joseph Sold. "Taking him out of the well they sold him to the Ishmaelites."
- 27 Joseph and Potiphar's Wife. "The mistress having seized the border of his garment said, lie with me; but Joseph fled, leaving his garment in her hand."
- 28 Pharaoh's Dream.
- 29 The Finding of Moses. "The daughter of Pharaoh opened the basket and saw the babe crying and pitied him and called his name Moses."
- 30 Moses and the Burning Bush. "The Lord appeared in a flame of fire in the midst of the bush, and Moses hid his face."
- 31 The Israelites Passing Through the Red Sea. "Moses raised his hand over the sea and the waters rushed back and covered the horses and chariots of Pharaoh."
- 32 Moses Striking the Rock. "When Moses raised his hand and struck the rock twice with his rod, the waters rushed forth abundantly."
- 33 Moses Receiving the Two Tables of the Law. "The Lord gave to Moses on Mt. Sinai two tables of stone with the law written by the finger of God."
- 34 The Israelites Worshipping the Golden Calf. "Moses saw the calf and the multitude and was angry and cast the tables from his hand at the foot of the mount."
- 35 The Cloudy Pillar Standing at the Tabernacle Door. "The pillar of cloud descended and God spoke with Moses and they all stood at the doors of their tents and worshipped."
- 36 Moses Presenting the Law to the People. "He descended from Mt. Sinai holding the two tables in his hands, and the children of Israel saw his face to shine."
- 37 The Dividing of the Waters of Jordan. "The Priest carrying the ark stood on dry land in the midst of Jordan and all the people crossed over on dry land."
- 38 The Fall of Jericho. "Seven times the ark of the Lord went round the city and they blew their trumpets and the walls of Jericho fell down."
- 39 Joshua Commanding the Sun and the Moon to Stand Still. "The sun and the moon stood still at the command of Joshua while Israel was avenged of the Amorites."
- 40 The Division of the Land by Lot. "Eleazar the priest and Joshua the king divided by lot the whole earth for an inheritance to the children of Israel."
- 41 Samuel Anointing David. "Samuel bore a vessel of oil and anointed David in the midst of his brothers."
- 42 David Slaying Goliath. "David stood above Goliath and cut off his head and the men of Israel rising up pursued the Philistines."
- 43 Triumph of David. "When he had conquered Syria, David took the golden arms and carried them into Jerusalem."
- 44 David and Bathsheba. "David saw from the balcony of the king's house Bathsheba, the wife of Uriah, washing herself, and he took her."
- 45 Solomon Anointed King. The Priest anointed Solomon with a vessel of oil and all the people shouted "Long live the King."
- 46 The Judgment of Solomon. "Most wise Solomon called nature for a witness in the trial, and the true mother would not allow her son to be divided."
- 47 The Queen of Sheba's Visit. "The Queen of Sheba came from Ethiopia to Solomon with great gifts of spices and gold and precious stones."

RAPHAEL'S BIBLE—Continued.

- 48 Building of Solomon's Temple. "King Solomon commanded that they bring great and precious stones for the foundation of the temple and fit them."
- 49 The Adoration of the Shepherds. "The Shepherds came and discovered Mary and Joseph and the babe lying in the manger."
- 50 The Adoration of the Kings. "The wise men falling down worshipped Him and opening their treasures they gave Him gold, frankincense, and myrrh."
- 51 The Baptism of Christ. "Jesus came from Nazareth and was baptized by John in the river Jordan."
- 52 The Last Supper. "Jesus said to His disciples sitting with Him and eating, One of you will betray Me."

DEVELOPMENT OF HAWAII.

Rev. W. D. Westervelt, formerly a missionary to and now a resident of the Hawaiian Islands, has selected a series of beautiful and instructive views from that tropical country, and has written a most interesting lecture to accompany the set.

- | | |
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| 1 Map of Pacific. | 34 Kamehameha I at Spear Practice. |
| 2 Steamer "Australia." | 35 Face of Kamehameha I. |
| 3 Map of Hawaiian Islands. | 36 Queen Kaahumanu. |
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| 32 Queen Emma. | 65 Central Union Church. |
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VISIT TO HAWAII.

WITH LECTURE BY REV. W. D. WESTERVELT.

This lecture is entirely independent of that entitled the "Development of Hawaii," and can either be used in connection with it, or alone, as may seem desirable. The titles indicate the difference between the two.

- | | |
|--------------------|-----------------------|
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- 160 Group of Chinese Children
- 161 Japanese Girl
- 162 A May Day Group, Palace Grounds

MIDWAY ISLANDS.

- 163 Settlement Laysan Islands
- 164 Villas on Green Islands
- 165 The Old Hut on Sand Island
- 166 Samoan House
- 167 Scrub Hills on Sand Island
- 168 Men of War, Hawks Hatching
- 169 Laysan—Guano House and Wharf
- 170 Deserted Village on Sand Island
- 171 French Frigate Shoals, Turtle Island

CLIFF DWELLERS.

- | | |
|--|---|
| 1 Ouray, Colorado, Looking East | 20 Spruce Tree House Across Corner, |
| 2 Near Ophir Loop | 21 Balcony House, Colorado |
| 3 Tall Road Above Ouray, Southwest
Colorado | 22 Balcony House, Colorado |
| 4 Lizard Head, Southwest Colorado | 23 Interior of the Mound Above the
Steep House on the Mesa |
| 5 Ophir Loop, Southwest Colorado | 24 Panorama Cliff Palace of Mesa
Verde, Colorado |
| 6 Pack Outfit | 25 Cliff Palace |
| 7 Party Leaving Stage Stables at
Cortez, Colorado | 26 Cliff Palace, Southwest Colorado |
| 8 Road Tower, Ruin Corner, Utah | 27 Cliff Palace, Estufa or Bowl Room |
| 9 Horseshoe Castle, Head of Black-
berry Canon | 28 Cliff Dwellings, Cliff Palace |
| 10 Ruins, Holly Canon, Utah | 29 Cliff Palace, Looking Southeast,
Mesa Verde |
| 11 Mesa or Plateau Building, Square
Tower, Utah | 30 Picture Writing, Cliff Palace |
| 12 Kodak House, Southwest Colorado | 31 Cliff Palace |
| 13 Kodak House, Southwest Colorado | 32 Picture Writing, Utah |
| 14 Mesa Verde, Square Tower | 33 Step House |
| 15 Square Tower, Above | 34 Matting |
| 16 Taking Pictures of Spring House,
Mesa Verde | 35 Pottery |
| 17 Excavation, Spruce Tree House | 36 Pottery |
| 18 Spruce Tree House, Center Section | 37 Skulls, Mesa Verde |
| 19 Spruce Tree House, Colorado | 38 Mummies |
| | 39 Excavation on Mesa Verde |
| | 40 Diagram of Grove |

THE RICE INDUSTRY.

- | | |
|--|--|
| 1 Buffalo Pitts, Engine Plowing in
Texas (Using 18-inch Disc Plows
Cutting Fifteen Feet) | 11 Japanese in Rice Field |
| 2 Pumping Plant | 12 Harvesting in Rice Field |
| 3 Pumping Plant | 13 Harvesting in Rice Field |
| 4 Pumping Plant, Interior Engine
Room | 14 Japanese Shocking Rice |
| 5 Main Canal | 15 Rice Threshing, at Work |
| 6 Off Shoot from Main Canal | 16 Rice Threshing, the Job Finished |
| 7 Aqueduct in Main Canal | 17 A Typical Rice Mill |
| 8 Flooded Field on Main Canal | 18 Bags of Rice in Docks Waiting for
Freight Cars |
| 9 Lateral Canal and Rice Field | 19 Unloading Bags of Rice from
Steamboats |
| 10 Main Canal and Overseer's Quarters | 20 Close View of a Sheaf of Rice |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

YOSEMITE VALLEY, CALIFORNIA, with Lecture. Price, 40c. each plain; 80c. each colored

- 1 A disgruntled pedestrian (despoiler of tourists' camps). The hog
- 2 California's first grist mill—Ruins—Mining camp '49—Road to Yosemite
- 3 California's first sawmill—Ruins—Mining camp '49—Road to Yosemite
- 4 Hangman's Tree, upon which Judge Lynch has executed many criminals. Mining camp '49—Road to Yosemite
- 5 Bear Tree. Scalp of Bear that killed and ate two men—Road to Yosemite
- 6 Big Trees, Mariposa Grove, Yosemite Valley, California
- 7 Macra Queen
- 8 Dead Giant, largest tree in the world, 121 feet in circumference
- 9 Dead Giant and bicycle party
- 10 The Creator's Masterpiece of Art, Inspiration Point
- 11 El Capitan—The Crouching Lion
- 12 El Capitan—A mighty shaft with granite walls
- 13 El Capitan—Forming back ground for River and Verdure
- 14 Three Brothers
- 15 Three Brothers
- 16 Bridal Veil Falls
- 17 Bridal Veil Falls
- 18 Bridal Veil Falls
- 19 Sentinel Rock. Keeping watch over the valley
- 20 Cathedral Spires
- 21 Cathedral Spires
- 22 Panoramic View
- 23 Panoramic View
- 24 Sentinel Hotel and River Bridge
- 25 Tourist Camps, 'neath shady bowers
- 26 Hotels—Falls in the distance
- 27 Ready for the trail—Mounted tourists
- 28 Yosemite Falls—2,600 feet
- 29 Yosemite Falls } Each a separate and sublime picture
- 30 Yosemite Falls } sublime picture
- 31 Yosemite Falls } sublime picture
- 32 Yosemite Upper Falls, 1,600 feet
- 33 Yosemite above the Falls, Cascades and Bridge
- 34 Royal arches and Washington Column
- 35 Washington Column and River
- 36 Mirror Lake
- 37 Mirror Lake
- 38 Looking down into the Abyss
- 39 Distant Glory—Glacier Point Trail
- 40 Holy Dome—A snow crowned mountain cleft by glaciers
- 41 Agassiz Column.
- 42 Domes and Towers, among the clouds
- 43 The High Sierras, above the clouds
- 44 Glacier Rock
- 45 Glacier Rock, a Tourist's Vision
- 46 Over looking Nature's grandest scenery
- 47 The Little Red School House 'mid towering pines
- 48 Happy Islands, at the Bridge, an Otto ride—North Dome in the distance
- 49 Happy Islands } Mid living green and laughing waters
- 50 Happy Islands } Mid living green and laughing waters
- 51 Happy Islands } Mid living green and laughing waters
- 52 Happy Islands, silvery spray and rushing torrents
- 53 Illoette Falls
- 54 Vernal Falls
- 55 Vernal Falls } Each a gem of art
- 56 Vernal Falls } Each a gem of art
- 57 Vernal Falls } Each a gem of art
- 58 Nevada Falls } Rich and beautiful
- 59 Nevada Falls } Rich and beautiful
- 60 Nevada Falls } Rich and beautiful
- 61 Liberty Cap and Falls
- 62 Cascade of Diamonds

THROUGH THE CAUCASUS TO ST. PETERSBURG, with Lecture.

The beautiful Provinces of Trans Caucasia, with its grand mountain scenery, picturesque nationalities and classic associations and Cis Caucasia with its mineral springs and fashionable resorts have been little explored by American tourists. While distance added to the difficulties of traveling continue to keep them comparatively unknown regions, a trip in imagination will be found intensely interesting under the guidance of Mrs. L. C. Van Hook, who has traveled extensively in these delightful portions of Russia, and who furnishes pictures gathered on the spot.

- 1 Batoum
- 2 Harbor of Batoum
- 3 Armenians in Mountaineer's Dress
- 4 Armenian Women of Batoum in Street Dress
- 5 Armenian Women of Batoum in House Dress
- 6 Mt. Ararat, group of Camels in foreground
- 7 Mt. Ararat (more distant view)
- 8 Monastery of Etchmiadzin
- 9 Armenian High Priest
- 10 Ooch Kolesia (three churches) near Etchmiadzin

THROUGH THE CAUCASUS TO ST. PETERSBURG—Continued

- 11 Armenian Princess.
- 12 City of Tiflis.
- 13 Tiflis and river Kur.
- 14 Tiflis and Ruins of old Fortress.
- 15 Tiflis and Hanging Houses.
- 16 Along the River at Tiflis.
- 17 Molokani.
- 18 Armenian Women of Circassia in House Dress.
- 19 Beggars.
- 20 Russian Troika.
- 21 Ananir.
- 22 Paganum.
- 23 Church at Paganum.
- 24 Kobe.
- 25 Ascent of Mountain, showing Zigzag.
- 26 Glacier, Caucasus Mountain
- 27 Mount Kasbek.
- 28 Mount Kasbek (where tradition says Prometheus was bound).
- 29 Scene in Dariel Pass.
- 30 Dariel Fort.
- 31 Close view of Fort Dariel.
- 32 Bridge in Dariel Pass, Caucasus Mountains.
- 33 South Entrance to Dariel Pass.
- 34 Balta.
- 35 Vladikankos.
- 36 Migration of Aylots.
- 37 Group of Circassians.
- 38 Circassian family.
- 39 Circassian.
- 40 Patigorsk.
- 41 Village of Essentuki.
- 42 Drinking Fountain and Park at Essentuki.
- 43 Drinking Fountain and Pavilion.
- 44 Essentuki, Drinking Fountain.
- 45 Drinking Fountain and Covered Promenade, Essentuki.
- 46 Kislouowdsk.
- 47 Zheliznowodsk, Russia.
- 48 Russian Peasant Costume.
- 49 The Kremlin—Moscow.
- 50 The Great Bell, Moscow.
- 51 Church of St. Basil, Sacred gateway of the Kremlin and spot where public executions formerly took place.
- 52 Church of our Savior.
- 53 Russian Priests.
- 54 Nevelsky, prospect view from Town Hall, St. Petersburg
- 55 St. Isaac's Cathedral and Nicholas I place, St. Petersburg.
- 56 Greek Temple, Peterhof.
- 57 Greek Fountain in front of Palace.
- 58 Approach to Palace.
- 59 Peterhof.
- 60 Yalta and Winter Palace of the Tzar.

JOLIET PENITENTIARY.

- 1 Armed Guards on S. E. Tower.
- 2 Behind Prison Bars.
- 3 Bertillion System.
- 4 Bird's Eye View.
- 5 Boy Leaving Home.
- 6 Chaplain of the Prison.
- 7 Chapel Service.
- 8 Chinese Highbinders.
- 9 Convict Ricon.
- 10 Cooper Shop No. 2.
- 11 Cronia Murderers.
- 12 Dying Convict.
- 13 Entrance to Cells.
- 14 Female Convict at Work.
- 15 Female Prison Dormitory.
- 16 Fourth of July.
- 17 General View from N. E.
- 18 He got it.
- 19 Laundry—Female Prison.
- 20 Leaving for the City.
- 21 Meditation.
- 22 Mother's Meditation.
- 23 Murder.
- 24 New Arrivals.
- 25 N. W. Wall and Interior.
- 26 Prison History of F. Rand.
- 27 Ready for Bath.
- 28 Punished in Solitary.
- 29 Sifer in Cell.

SWANEE RIVER.

- 1 Way Down Upon the Swanee Ribber.
- 2 Dere is Where My Heart is Turning Ebber.
- 3 All Up and Down the Whole Creation.
- 4 Chorus—All de World am Sad and Dreary.
- 5 All Around the Little Farm I Wandered.
- 6 When I was Playing Wid My Brudder.
- 7 One Little Hut Among the Bushes.
- 8 When will I See the Bees a Humming.

Also, set from Life Posings 13 slides and title.

POMPEII—12 Slides with Lecture.

- | | |
|---------------------------|--|
| 1 Naples and Mt. Vesuvius | 8 Another View of the Temple of Venus |
| 2 Destruction of Pompeii | 9 Basilica or Ancient Court of Justice |
| 3 Flight from Pompeii | 10 The Street of Sepulchres |
| 4 The Civil Forum | 11 A Fountain in Mosaic |
| 5 The Temple of Jupiter | 12 Amphitheatre at Pompeii |
| 6 The Street of Abundance | |
| 7 The Temple of Venus | |

ITALY—12 Slides with Lecture.

- | | |
|--------------------------------|---------------------------------|
| 1 Rome, the Vatican | 7 Genoa—Statue of Columbus |
| 2 Rome, St. Peter's | 8 Milan |
| 3 Interior of St. Peter's Rome | 9 Como and Lake Como |
| 4 Florence and the River Arno | 10 Lake Maggiore |
| 5 Pisa and the Leaning Tower | 11 Canal Scene, Venice |
| 6 Genoa from Railroad Station | 12 Doge's Palace and St. Mark's |

OLD ROMAN WORLD—12 Slides with Lecture

- | | |
|-----------------------------------|------------------------------------|
| 1 The Forum | 7 Coliseum—East View |
| 2 Arch of Titus | 8 Coliseum—Interior View |
| 3 The Pantheon | 9 Nero at Burning of Rome |
| 4 The Arch of Constantine | 10 The Victorious Gladiator |
| 5 Roman Catacombs—A Gallery | 11 The Last Prayer in the Coliseum |
| 6 Roman Catacombs—From a Painting | 12 Coliseum Martyrs at Night |

IN THE STREETS OF CAIRO, with Lecture.

- | | |
|-----------------------------|---------------------------|
| 1 Money—Changer's Table | 8 A Ferris Wheel in Cairo |
| 2 A Wedding Engagement | 9 The Mosque of Amr |
| 3 In Little Cairo | 10 The Healing Pillars |
| 4 The Bread Seller | 11 A Funeral Procession |
| 5 An Egyptian Turning Lathe | 12 A Mohammedan Cemetery |
| 6 The University Mosque | 13 In a Mohammedan Home |
| 7 A Mohammedan School | |

FAMOUS PAINTINGS

- | | | | |
|-----------------------------|--------------|---------------------------------|---------------|
| 1 Madonna of the Diadem | Raphael | 17 The Tribute Money, | Titian |
| 2 Madonna, | Murillo | 18 St. Joseph, | Deger |
| 3 Madonna di San Sisto, | Raphael | 19 The Annunciation, | Bouguereau |
| 4 Madonna, | Hans Holbein | 20 Marriage of the Virgin, | Raphael |
| 5 Flight into Egypt, | Plockhorst | 21 Madonna di Tempi, | Raphael |
| 6 The Star of Bethlehem, | Pigheine | 22 Madonna and Child (detail), | Bodenhausen |
| 7 Holy Night, | Correggio | 23 Salvator Mundi, | Deger |
| 8 Adoration of Shepherds, | Bouguereau | 24 St. John Leading the Virgin | Dobson |
| 9 Nativity, | Schonherr | to his Home, | Delaroché |
| 10 Ecce Signum Crucis, | Furst | 25 Return from Golgotha, | Zimmerman |
| 11 Good Shepherd, | Murillo | 26 Christ the Consoler, | Ittenbach |
| 12 Good Shepherd, | Dobson | 27 Christ Child, | Paul Veronese |
| 13 Good Shepherd, | Maack | 28 Jesus in the house of Simon, | |
| 14 Resurrection, | Hoffman | | |
| 15 Jesus in Gethsemane, | | | |
| 16 Christ on Mt. of Olives, | Guido Reni | | |

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FAMOUS PAINTINGS—Continued.

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| 29 The Entombment, | Titian | 71 Madonna and Infant Christ, | Sassoferrato |
| 30 Marriage at Cana (Louvre), | Paul Veronese | 72 Madonna, | Andrea Del Soto |
| 31 Marriage at Cana (Dresden), | Paul Veronese | 73 Assumption of the Virgin, | Titian |
| 32 Ecce Homo, | Brockman | 74 Virgin and Angels, | Bouguereau |
| 33 Ecce Homo, | Antonio Ciser | 75 Christ Disputing with Doctors, Lainti | |
| 34 Jesus and the Woman of | Samaria, | 76 Head of Christ, | Hoffman |
| | T. Aligny | 77 Ecce Homo, | Guido Reni |
| 35 Via Dolorosa, | Raphael | 78 Christ in the Garden, | Carlo Dolci |
| 36 Christ Entering Jerusalem, | Deger | 79 Crucifixion, | Guido Reni |
| 37 Shrouding of Christ, | Delaroché | 80 Taking Down from the Cross, | Fra Bartolomeo |
| 38 Christ and Holy Women, Golz Alex. | | 81 Triumph of Christianity over | Paganism, Dore |
| 39 Assumption of the Virgin, Correggio | | 82 Christ Lamenting over Jerusalem, | Eastlake |
| 40 Arrival at Bethlehem, | Merson | 83 Virgin and Child, | Carlo Dolci |
| 41 Entry of Christ into Jerusalem, | Plockhorst | 84 The Gift from Heaven, | Plockhorst |
| 42 Christ and Fishermen, | Zimmerman | 85 Angels and Shepherds (a), Plockhorst | |
| 43 Virgin of the Mirror, | Murillo | 86 Angels and Shepherds (b), Plockhorst | |
| 44 Apparition to Shepherds, | Plockhorst | 87 Temptation of Christ, | Raphael |
| 45 Magdalen, | Correggio | 88 Madonna in Adoration, | Carlo Dolci |
| 46 Holy Women at Tomb, Ender, Alex. | | 89 The Virgin Adoring the Infant | Jesus, Correggio |
| 47 Crucifixion, | Durer | 90 Head of the Virgin, | Murillo |
| 48 Guardian Angel, | Plockhorst | 91 Christ Before the Doctors, | Hunt |
| 49 Light of the World, | Hunt | 92 Angel of Childhood, | Kaulbach |
| 50 Ascension of Christ, | Biermann | 93 John and the Mother of Jesus, | Plockhorst |
| 51 Christ Blessing Little Children, | Plockhorst | 94 The Dead Christ, | Dore |
| 52 Christ the Consoler, | Plockhorst | 95 The Last Supper, | Gebhardt |
| 53 Christ Tempted by Satan, | Cornicellus | 96 The Good Shepherd, | Plockhorst |
| 54 Christ Leaving the Pretorium, | Dore | 97 Christ Walking on the Sea, Jalabert | |
| 55 Christian Martyrs (reign of | Diocletian A. D. 303), | 98 Redemption, | Luca Piardona |
| 56 Christ's Charge to Peter, | Raphael | 99 Give us Barabbas, | Muller |
| 57 Suffer Little Children to Come | Unto Me, | 100 The Crucifixion, | Munkasky |
| | Pfannschmidt | 101 The Baptism, | Carl Bloch |
| 58 Detail of Transfiguration, | Raphael | 102 The Baptism, | Merson |
| 59 Christ and the Holy Women, | Golz | 103 Christ Rescuing Peter, | Rubens |
| 60 Nativity, | Muller | 104 Christ the Consoler, | Dietrich |
| 61 Holy Family, | Muller | 105 Sermon on the Mount, | Carl Bloch |
| 62 Adoration of Kings, | Pfannschmidt | 106 The Cross, | Ribera |
| 63 Holy Family, | Knaus | 107 St. Paul Eremito | Hoffman |
| 64 Chair Madonna, | Raphael | 108 Jesus in Gethsemane, | |
| 65 Madonna, | Murillo | 109 Twelve year old Jesus on the | way to Jerusalem, |
| 66 Holy Night, | Correggio | 110 Christ Crowned with Thorns, | Anthony Van Dyke |
| 67 Ecce Homo, | Ciseri | 111 Christ before Annas, | Hans Holbein |
| 68 The Visit of the Virgin to | Elizabeth, | 112 Jesus before Calaphas, | Hans Holbein |
| | Albertinelli | 113 The Dead Christ, | Michael Angelo |
| 69 Madonna, | Carlo Dolci | 114 Jesus with Mary and Martha, | Schonherr |
| 70 Madonna de detta, Sassoferrato di | lui dipinta, | 115 Christ on the Cross | Rubens |

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FAMOUS PAINTINGS—Continued.

- 116 St. Matthew, Rembrandt
117 St. John and Peter, Durer
118 Feast in the house of Levi, Veronese
119 Behold I stand at the door and knock, Schöner
120 The Scourging of Christ, Hans Holbein
121 Paul and Barnabas at Lystra, Raphael
122 Jesus and Nicodemus
123 The only true likeness of our Savior, taken from one cut in an emerald by command of Tiberias Caesar
124 Judas hangs himself
125 Agony in the Garden
126 Christ washing Peter's Feet
127 Parable of the lost piece of Money
128 Piercing Jesus side, Rubens
129 Behold your king, Rembrandt
130 Beheading of John the Baptist, Van der Weyden
131 Christ bearing his Cross, Crespi
132 Flagellation of Christ, Il Sodoma
133 Miracle of Loaves and Fishes
134 Crucifixion, Murillo
135 Sermon on the Mount, Reni Guido
136 Prodigal Son, Hoffman
137 Christ on Calvary, David Finius
138 Peter and John at the Beautiful Gate, Munkasky
139 Elymas struck Blind, Raphael
140 Peter Delivered from Prison, Raphael
141 Last Judgment, Raphael
142 Paul Preaching in Athens, Raphael
143 Paul and Barnabas, Raphael
144 Adoration of the Magi, Raphael
145 Santo Presepio, Murillo
146 Moses receiving the law on Mt. Sinai, Raphael
147 Finding the cup in Benjamin's sack, Jan Victors, Dresden Gallery
148 Isaac Blessing Jacob, Raphael
149 Abram Bows before the three Angels, Raphael
150 Isaac Blessing Jacob, Raphael
151 Esau begs for his fathers blessing, Raphael
152 Moses saved from the water of Nile, Raphael
153 Joseph taken from the cistern and sold to the Ishmaelites, Raphael
154 Noah building the Ark, Raphael
155 Jacob's dream, Raphael
156 Jacob separates from Laban and goes to Canaan, Raphael
157 The Hebrews passing through the Red Sea, Raphael
158 David kills the giant Goliath, Raphael
159 Samuel anoints David, Raphael
160 Worshipping the Golden Calf, Raphael
161 Conversion of St. Paul, Raphael
162 Martyrdom of St. Stephen, Raphael
163 Mater Purissima, Sassoferrato
164 Taking down from the Cross, Van den Werf
165 The Crucifixion of St. Peter, Guido Reni
166 Jesus healing the blind, Dresden Gallery
167 Adoration of the Magi, Raphael
168 The ruler from Capernaum, Paul Veronese
169 The presentation in the Temple, Raphael
170 Christ in agony, Dresden Gallery
171 Lame Man healed by St. Peter, and St. Paul, Francesco Trevisani
172 Death of Ananias, Raphael
173 Creation of animals, Raphael
174 Creation of Heavens and of the Earth, Raphael
175 Creation of Sun and Moon, Raphael
176 God Separates light from darkness, Raphael
177 The flood, Raphael
178 Noah and the animals come out of the Ark, Raphael
179 Burning of Sodom, Raphael
180 Moses and Burning Bush, Raphael
181 The triumph of David, Raphael
182 Joseph interprets Pharaoh's dream, Raphael
183 Solomon Anointed King, Raphael
184 Moses presents the tables of the law, Raphael
185 The Division of Canaan, Raphael
186 Moses brings water from the Rock, Raphael
187 Joshua commands the sun and moon to stand still, Raphael
188 The Ark of the Testament borne by the Levites, Raphael

FAMOUS PAINTINGS AND GEMS FROM SACRED ART—Continued

- 189 The Ascension, Doré
190 Christ's Entry into Jerusalem, Doré
191 The Vale of Tears, Doré
192 The House of Caiaphas, Doré
193 The Guardian Angel, Murillo
194 Vision of Anthony of Padua, Murillo
195 Virgin of Seville, Murillo
196 The Apparition of the Virgin to St. Bernard, Murillo
197 Maternal Cares, Murillo
198 Crap Shooting, Murillo
199 Grape Eaters, Murillo
200 Fruit Venders, Murillo
201 Madonna of the Pomegranate, Bellini
202 Madonna between St. George and St. Paul, Bellini
203 Madonna San Zaccaria (detail), Bellini
204 The Annunciation, Francesca Francia
205 A Pietà, Francesca Francia
206 Magdalen Anointing Jesus' Feet, Rubens
207 Miraculous Draught of Fishes, Rubens
208 Last Condemnation, Rubens
209 Slaughter of the Innocents, Rubens
210 Cupids, Rubens
211 A Portrait, Rubens
212 Raising of Lazarus, Rubens
213 Elevation of the Cross, Rubens
214 Ecce Homo, Guido Reni
215 The Virgin in Contemplation, Guido Reni
216 The Death of Cleopatra, Guido Reni
217 Christ and the Centurion, Paul Veronese
218 The Martyr Sebastian and his Companion, Paul Veronese
219 Madonna and Saints, Paul Veronese
220 Madonna del Gran Duco, Raphael
221 Coronation of the Virgin, Raphael
222 Madonna of the National Gallery, London, Raphael
223 Madonna della Tenda, Raphael
224 Madonna in the Meadow, Raphael
225 Madonna della Impannata, Raphael
226 Holy Family of the Canigiani Family, Raphael
227 Arch Angel Michael Casting Satan out of Paradise, Raphael
228 Holy Family of the Beardless Joseph, Raphael
229 Flight into Egypt, Portuells
230 The Daughter of Zion, Portuells
231 Christ Saving Peter, Hermoni
232 Samson, Domenichino
233 Angel Expelling Heliodorus from the Temple, Eugene de la Croix
234 Judith with Head of Holofernes, Alton
235 Madonna and Saints, Titian
236 Madonna with St. John and St. Catharine, Titian
237 Christ Crowned with Thorns, Titian
238 The Adulteress, Titian
239 Madonna, Corregio
240 Madonna della Scala, Corregio
241 Madonna of St. Sebastian, Corregio
242 Christ Appearing to Mary Magdalene, Corregio
243 Crowning with Thorns, Corregio
244 Face of Christ on Veronica's Napkin, Corregio
245 The Annunciation, Andrea del Sarto
246 The Holy Family, Andrea del Sarto
247 Madonna, Andrea del Sarto
248 The Good Samaritan, Rembrandt
249 Christ Before Pilate, Rembrandt
250 Holy Family Resting on the Way to Egypt, Von Uldhe
251 The Shadow of Death, Holmanblunt
252 Inviting Madonna, Plockhurst
253 The Agony, Hoffman
254 The Ascension, Albertinelli
255 Madonna and Saints (detail), Perugini
256 Madonna of Myer Family, Holbeins
257 Virgin with Jesus, Bouguereau
258 Madonna and the Baptist, Bouguereau
259 Pietà, Fra Bartolommeo
260 Holy Family, Signorelli
261 Nativity, Lorenzi Di Credi
262 The Ascension, Luca Della Robbia
263 Madonna and Child, Durer
264 Madonna and Child, Carlo Dolci
265 Madonna of Castle Franco, Georgione
266 The Lord's Supper, (Dresden Gallery)
267 Da Vinci's Last Supper and the Prodigal's Riot, Conegliano
268 Baptism of Christ, Guercino
269 The Virgins, Otto Mengelberg
270 The Boy Christ Going to Jerusalem, Caracci
271 Silence Madonna, (Modern)
272 Christ Blessing Children, (Modern)
273 Christ and St. Philip, Bonifazio
274 Child Jesus
275 Christ Washes Peter's Feet, Ford Brown

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- 276 Christ with Mary and Martha, Siemiradzki
 277 Ansideri Madonna
 278 Madonna in Adoration, Filippo Lippi
 279 The Annunciation, Alessandro Albori
 280 Madonna and Child, Quentin Massy
 281 Girlhood of Mary, Rosetti
 282 The Loving Mother (Madonna), Bouguereau
 283 The Shepherd's Field
 284 Finding the Child in the Temple
 285 The Last Judgment
 286 Christ and Joseph
 287 Triumphal Entry into Jerusalem
 288 Wedding at Cana
 289 Three Marthas at the Sepulchre
 290 Jesus Before the High Priest, West
 291 Pool of Bethesda, Long
 292 Jesus Eating with Publicans and Sinners, Beds
 293 The Journey to Emmaus, Ploekhurst
 294 The Childhood of Jesus, Hoffman
 295 Return to the Home of the Virgin, Delaroché
 296 Christ Before Pilate, Hoffman
 297 Christ Appearing to Thomas, Beale
 298 Christ in Gethsemane, Doré
 299 Death on the Pale Horse, Beale
 300 The Savior's Parting Words, Schonherr
 301 Touch Me Not, Thiersch
 302 Wilt Thou Be Made Whole? Thiersch
 303 Remorse of Judas, Franck
 304 The Judas Kiss, Grique
 305 Pilate's Wife's Dream, Doré
 306 The Pharisee and Publican, Beale
 307 Christ Raising the Widow's Son, Hoffman
 308 Jesus Restores the Withered Hand, Holmfeld
 309 The Bread of Heaven, Martin
 310 The Last Judgment
 311 The Angel of the Resurrection with the Three Marys
 312 Christ Preaching from Boat on Tiberias
 313 The Wise and the Foolish Virgins
 314 Glorification of the Virgin
 315 The Crucifixion, from the Picture in the Museum at Madrid
 316 Charity, from the Picture in the Royal Collection
 317 Christ and St. John the Evangelist
 318 Salome
 319 Espousal of St. Catharine
 320 Call of Andrew
 321 The Samaritan Woman at the Well
 322 Guarded Angel, Wintrop
 323 Martyrdom of St. Andrew
 324 Christ or Caesar (the Martyr's Choice), Minardi
 325 The Last Judgment, Leullier
 326 Christ Rejected, Eastlake
 327 Christ Blessing Children, Muller
 328 Supper at Emmaus, Durer
 329 It is Finished, Dietrich
 330 The Tribute Money, Nesles
 331 The Translation of Elijah, Nesles
 332 The Crowning of the Virgin, Guilio Romano
 333 The Resurrection
 334 The Rich Man and Lazarus
 335 Jonah Thrown to the Great Fish
 336 Christ Appearing to Thomas
 337 The Lost Sheep Found
 338 Lazarus at the Rich Man's Gate
 339 Judith Showing Head of Holofernes
 340 St. Marks—The Bucentaur, A. Conalietti
 341 Christ The Rewarder, Ary Schaffer
 342 The Annunciation, Fra Filippo Lippi
 343 The Carpenter's Shop at Nazareth, Sir John Millais
 344 Adoration of the Magi, (Munich Gallery), Von der Weyden
 345 Childhood of the Virgin, H. Salentin
 346 Behold the Lamb of God, H. Lanenstein
 347 Christ Expiring on the Cross, Van Dyke
 348 Christ on the Cross, Guido Reni
 349 Jesus at Gethsemane, Jalabert
 350 Song of the Angels, Tho. Moran
 351 The Tabernacle as First Erected by Moses
 352 Fisherman Giving to Doge the Ring of St. Mark
 353 Ruth and Naomi
 354 Baptism of Clovis
 355 Daughter of Herodias Brings Head of John Baptist
 356 "The First Sorrow" Death of Abel
 357 The Translation of St. Catharine of Alexandria
 358 Dante
 359 Child's Morning Prayer
 360 A Jewish Lamentation
 361 Madonna, Anthony Van Dycks
 362 The Tabernacle (Restored)
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 9 Boulevard of the Madeline.
 10 Cemetery of Pere Lanchaise, Main Avenue.
 11 Figure in the Sistina Chapel.
 12 Church of the Madeline.
 13 Church of the Madeline, interior.
 14 Place de la Concorde.
 15 Place de la Concorde, Obelisk of Luxor.
 16 Grand Opera House, Stair Case.
 17 Garden of the Tuilleries.
 18 Garden of the Tuilleries, Wing.
 19 Throne Room of the Tuilleries.
 20 Vendome Column.
 21 Arc de Triumf du Carrousel.
 22 Arc de Triumf du Carrousel and Wing of the Tuilleries.
 23 Louvre, Main Entrance.
 24 Louvre, Buildings.
 25 Louvre, Pavillion Richelieu.
 26 Louvre, Gallery of Apollo.
 27 Louvre, Gallery of Caryatides.
 28 Louvre, Gallery of Paintings.
 29 Louvre, Salle de Saisons.
 30 Louvre, from Seine.
 31 Louvre, Saloon Judarque, Moabite Stone.
 32 Louvre, Venus de Milo, Musee of the Louvre.
 33 Louvre, Bridge at the Louvre.
 34 Louvre, Egyptian Museum, Wood Sarcophagus.
 35 Louvre, Statue of Silence and Bacchus.
 36 Louvre, Statue of Venus d' Arles.
 37 Louvre, Statue of Spartacus.
 38 Louvre, Statue of Cincinnatus.
 39 Louvre, Statue of Diana de Gabes.
 40 Louvre, Portrait of Napoleon in Royal Robes.
 41 Grand Hotel and Magasin du Louvre.
 42 Palais Royal.
- 43 Throne Room of the Tuilleries, before 1870.
 44 Church of St. Germain, l'Auxerrois.
 45 Church of St. Laurent.
 46 Tower of St. Jacques de la Boucherie.
 47 Church of St. Eustache.
 48 Port St. Denis.
 49 Column of July, Place de la Bastille.
 50 Buttes Chaumont and Park.
 51 Church of Notre Dame.
 52 Church of Notre Dame, Interior.
 53 Hotel de Ville.
 54 Place of the Bastille.
 55 Pont Neuf.
 56 Panorama from Notre Dame.
 57 Place de la Republique.
 58 Church St. Chapelle.
 59 Luxembourg Palace and Gardens.
 60 Luxembourg Palace and Gardens, Stair Case of Honor.
 61 Pantheon.
 62 Church St. Etienne du Mont.
 63 Palace of the Corps Legislatif.
 64 Hotel Invalids, front view and dome.
 65 Hotel Des Invalids, tomb of Napoleon.
 66 Hotel des Invalids, High Altar.
 67 Eiffel Tower, lower part, from basin.
 68 National Library, Exterior View.
 69 Panorama looking toward the Trocadero.
 70 Trocadero.
 71 Arc de Triumf l'Etoile.
 72 Palais de l'Industrie.
 73 Cafe in Champs Elysees, "Embassadeurs."
 74 Panorama of Paris showing seven Bridges.
 75 Versailles Palace, front.
 76 Versailles Palace, Orangies (hothouse).
 77 Versailles Palace, Galerie des Batiments.
 78 Versailles Palace, Gallerie des Glaces.
 79 Versailles Palace, Gallerie des Glaces.
 80 Versailles Palace, Hall of Crusades.
 81 Versailles Palace, View of Gardens.
 82 Versailles Palace, Lake and Fountain.
 83 Versailles Palace, Fountain.

PARIS—Continued.

- 83 Versailles Palace, Bed Chambers of Louis 14.
 84 Versailles Palace, Interior of Chapel.
 85 Versailles Palace, Petit Trianon, Dairy.
 86 Versailles Palace, Petit Trianon, Farmhouse and Lake.
 87 Versailles Palace, Petit Trianon, Old Mill.
 88 Versailles Palace, Petit Trianon, Garden Gate.
 89 Versailles Palace, Grand Trianon.
 90 Versailles Palace, Grand Trianon, Statue of Olympia.
 91 St. Cloud Palace, Ruins.
 92 St. Cloud Cascade.
- 93 St. Cloud Bridge.
 94 St. Denis, Cathedral.
 95 St. Denis, Cathedral, Interior.
 96 St. Denis, Tomb of Louis 12 and Queen Ann.
 97 Fontainebleau, Gallery of Plates.
 98 Rouen, Portal de la Calende of Cathedral, France.
 99 Nice, from the Villafranca Road, France.
 100 Nice, Jardin Anglais, France.
 101 Nice, Promenade des Anglais, France.
 102 Mentene, Promenade, France.
 103 Cannes, Cathedral Tower Mount Chevalier, France.

RHINE FROM CONSTANCE TO COLOGNE.

- 1 Cologne, Cathedral, side view from S. E.
 2 Cologne, Cathedral.
 3 Cologne, Cathedral, from St. Martin's Church.
 4 Cologne, Cathedral, West Front, (two towers facing).
 5 Cologne, Cathedral, Interior.
 6 Cologne Cathedral, South Portal.
 7 Cologne Cathedral, Central Portal.
 8 Cologne, Bridge of Boats, (Pontoon Bridge).
 9 Cologne, St. Martin's Church.
 10 Cologne, River Front Landing, (Cathedral at left, Tower in Center).
 11 Cologne, City Hall (Rathaus) and Cathedral.
 12 Cologne, Donkey and Milkcart.
 13 Hotel du Nord and Bridge.
 14 Bonn and the Ferry.
 15 Koenigswinter and the Rhine.
 16 Drachenfels Castle old, Ruins.
 17 Drachenfels Castle Modern, New.
 18 Drachenfels and Seven Mountains.
 19 Nonenworth Cloister and Islands.
 20 Rolandseck and Seven Mountains.
 21 Remagen.
 22 Andernach.
 23 Coblenze and Iron Bridge.
 24 Coblenze and Pontoon Bridge.
 25 Coblenze and Ehrenbreitstein.
 26 Coblenze and Ehrenbreitstein from opposite side.
 27 Coblenze from Thal.
 28 Coblenze and the Moselle.
 29 Stolzenfels Castle, in the distance.
 30 Stolzenfels Castle, near.
 31 Oberlahrstein.
 32 Erbes.
 33 Marksburg Castle.
- 34 Boppard.
 35 Church at Boppard.
 36 St. Goar, (R. R. tracks and Projection of Land).
 37 Cat Castle.
 38 Rheinfels and St. Goar.
 39 Rheinfels and Castle.
 40 Lurelei Rock.
 41 Rheinfels Castle, front view.
 42 Oberwesel from Schonberg Castle.
 43 Oberwesel.
 44 Oberwesel and Schonberg Castle.
 45 Caub.
 46 Gutenfels Castle.
 47 Bacharach.
 48 Bacharach, St. Werner's Ruins.
 49 Sooneck Castle.
 50 Rheinstein Castle, front view.
 51 Rheinstein Castle, side view.
 52 Bingen.
 53 Bingen from across Rhine.
 54 Bingen and Rudesheim.
 55 Ehrenfels Castle.
 56 Ehrenfels Castle and Rat Tower.
 57 Wiesbaden from hill above.
 58 Wiesbaden, Kursaal and Lake.
 59 Wiesbaden, Lake and Park.
 60 Wiesbaden, Greek Church and Chapel.
 61 Wiesbaden, the way they wash.
 62 Mayence from hill above.
 63 Mayence, Gutenberg Platz and Cathedral.
 64 Mayence, R. R. Depot.
 65 Worms, Cathedral from S. W.
 66 Worms, Luther Monument.
 67 Worms, Luther Tree.
 68 Heidelberg Castle from hill above.
 69 Heidelberg Castle, City to right, River, Bridge and Hill opposite.

RHINE FROM CONSTANCE TO COLOGNE—Continued.

- | | |
|---|---|
| 70 Heidelberg Castle, Bridge left. City | 82 Baden-Baden, another view |
| Castle in centre | 83 Friburg Cathedral |
| 71 Heidelberg Castle, Courtyard | 84 Strasburg, Cathedral |
| 72 Heidelberg Castle, Two Towerfront | 85 Strasburg, Cathedral, Central Porch |
| building | 86 Strasburg, Ancient Building on the Ill |
| 73 Heidelberg Castle, Courtyard with | River |
| Octagon Tower | 87 Strasburg, Stork's Nest |
| 74 Heidelberg Castle, from outside, Oc- | 88 Basel, from the Upper Bridge |
| tagon Tower to right | 89 Basel, Cathedral |
| 75 Heidelberg Castle, Entrance | 90 Basel, St. Paul's Gate |
| 76 Heidelberg Castle, from Elizabeth's | 91 Neuhausen |
| Terrace | 92 Neuhausen, Rhine above Falls |
| 77 Heidelberg Castle, Broken Tower | 93 Schaffhausen from high rock |
| 78 Heidelberg Castle, Ruins from Mout | 94 Constance, Bridge and Cathedral |
| 79 Heidelberg Castle and Neck or Bridge | 95 Constance, Lighthouse and Lake from |
| 80 Heidelberg Castle, Student's Prison | City Hall |
| (Carcan) | 96 Constance from the Cathedral Tower |
| 81 Baden-Baden | |

PARABLE OF THE GREAT SUPPER

- | | |
|-----------------------------------|---------------------------|
| 1 I have bought a piece of ground | 4 The streets and lanes |
| 2 I have bought five yoke of oxen | 5 The highways and hedges |
| 3 I have married a wife | 6 The house filled |

PARABLE OF THE MARRIAGE OF THE KING'S SON

- | | |
|-----------------------------|----------------------------|
| 1 Without a wedding garment | 2 Cast into outer darkness |
|-----------------------------|----------------------------|

NAAMAN THE LEPER

READ II KINGS, V.

- | | |
|---------------------|--------------------------|
| 1 Naaman the Leper | 7 Naaman obeys |
| 2 Captive Maid | 8 Naaman returns |
| 3 The King of Syria | 9 In the house of Rimmon |
| 4 Elisha | 10 Gehazi |
| 5 Naaman wroth | 11 Naaman's two servants |
| | 12 Gehazi's punishment |

DRUNKARD'S REFORM

- | | |
|--|---|
| 1 He squanders his money in drink | 4 He informs his wife of his resolve |
| 2 His child's clothes are ridiculed; his | 5 His sobriety raises him to the position |
| pride is touched | of foreman |
| 3 He forms a resolution and leaves the | 6 The happy home of the reformed man |
| tavern | |

ENGLAND AND THE CITY OF LONDON

- | | |
|---|---------------------------------------|
| 1 Loading Omnibus | 10 South Kensington Museum |
| 2 Serpentine, Hyde Park | 11 Trojan Column, base portion (Rome) |
| 3 Rotten Row, Hyde Park | 12 New Court and Sanchi Tope |
| 4 Albert Memorial, General View | 13 Roman Biga |
| 5 Albert Memorial, Sculptures, Europe | 14 Hulpt in Baptistry, Pisa |
| 6 Albert Memorial, Podium, centre group | 15 Duke of Wellington Statue |
| 7 Albert Memorial, America | 16 Buckingham Palace, perspective |
| 8 Albert Hall | 17 House of Parliament from Lambeth |
| 9 Royal Horticultural Society grounds | Bridge |
| from South | 18 House of Peers |

ENGLAND AND THE CITY OF LONDON—Continued.

- | | |
|--|--|
| 19 House of Commons. | 64 Zoo, Babylonian Lion. |
| 20 St. Thomas Hospital. | 65 Zoo, Sea Lion. |
| 21 Westminster Hall, Interior. | 66 Zoo, Rhinoceros. |
| 22 Westminster Abbey, West Towers. | 67 Zoo, African Elephant. |
| 23 Westminster Abbey, South Transept. | 68 Zoo, Camel. |
| 24 Westminster Abbey, the Nave. | 69 Zoo, Giraffe. |
| 25 Westminster Abbey, Tomb of Henry | 70 Zoo, Zebra and Colt. |
| Seventh. | 71 Zoo, Kangaroo. |
| 26 Westminster Abbey, Coronation Chair | 72 Zoo, Hippopotamus and Young Guj |
| Bridge. | Fawkes. |
| 27 Lambeth Palace from Suspension | 73 Zoo, Sufia Kully, Indian Elephant. |
| Bridge. | 74 Zoo, Young Elephant. |
| 28 Thames Embankment. | 75 Tower of London, Scaffold Place. |
| 29 Thames Embankment and Somerset | 76 British Museum. |
| House. | 77 British Museum, North Egyptian |
| 30 Blackfriars Bridge. | Room looking North. |
| 31 Westminster Abbey, Grave of Dickens | 78 British Museum, Third Greco Roman |
| in the Poets Corner. | Room, north side looking west. |
| 32 Westminster Abbey, Tomb of John | 79 British Museum, First Egyptian Room |
| and Chas. Wesley. | Looking North. |
| 33 Westminster Abbey, Poet's Corner. | 80 British Museum, Geology Room No. 6 |
| 34 Westminster Abbey, Jerusalem Cham- | Mastodon. |
| ber. | 81 British Museum, Geology Room No. 6 |
| 35 Westminster Abbey, View from the | Megatherium. |
| South. | 82 Trafalgar Square. |
| 36 Westminster Abbey, the Choir, from | 83 Trafalgar Square from National Gal- |
| the South. | lery. |
| 37 Westminster Abbey, Tomb of Queen | 84 National Gallery and St. Martin's |
| Victoria. | Church. |
| 38 Westminster Abbey, Tomb of Mary, | 85 Regent Street. |
| Queen of Scots. | 86 Waterloo Place. |
| 39 Throne Room in Windsor Castle. | 87 Seven Dials. |
| 40 Coronation of Queen Victoria. | 88 Piccadilly Circus. |
| 41 House of Parliament. | 89 A Handsome Cab. |
| 42 Bank of England. | 90 Shakespear's House. |
| 43 Temple Bar. | 91 Hatfield House. |
| 44 St. Paul's Cathedral. | 92 St. Albans. |
| 45 St. Paul's Cathedral, from the East. | 93 St. Albans, Cathedral. |
| 46 St. Paul's Cathedral, Interior. | 94 St. Albans, Cathedral, Nave. |
| 47 St. Paul's Cathedral, Exterior. | 95 Windsor Castle from Home Park. |
| 48 The Guildhall, Exterior. | 96 Windsor Castle, Round Tower. |
| 49 The Guildhall, Interior. | 97 Windsor Castle, Corridor. |
| 50 Royal Exchange. | 98 Windsor Castle, Green Drawing Room |
| 51 Tower of London, Inscription in Beau- | 101 Windsor Castle, St. George Chapel |
| champs Tower. | Choir. |
| 52 Tower of London, General View. | 102 Windsor Castle, Long Walk. |
| 53 Tower of London. | 103 Virginia Water. |
| 54 Tower of London, Group of Warders. | 104 Virginia Ruins. |
| 55 Tower of London, Interior of Horse | 105 Eton College. |
| Armory. | 106 Clever Church. |
| 56 Tower of London, Traitor's Gate. | 107 Stoke Pogis Church. |
| 57 Tower of London, Crown Jewels. | 108 On the Thames near Windsor. |
| 58 Monument, King William's Street. | 109 Sunbury-on-Thames. |
| 59 Mansion House. | 110 Hampton-on-Thames. |
| 60 Holborn Viaduct. | 111 Bushnell Park, Chestnut Ave. |
| 61 Holborn Circus. | |
| 62 Staple's Inn. | |
| 63 Zoo, Brahmin Bull. | |

ENGLAND AND THE CITY OF LONDON—Continued.

- | | |
|-------------------------------|---------------------------------|
| 112 Hampton Court Palace. | 123 Rochester, from the Bridge. |
| 113 Twickenham Ferry. | 124 Rochester Cathedral. |
| 114 Pope's Villa, Twickenham. | 125 Rochester Castle. |
| 115 Bel Pis Island. | 126 Gadshill Place. |
| 116 Richmond Bridge. | 127 Balmoral Castle, Scotland. |
| 117 The Thames at Richmond. | 128 Panorama of Oxford. |
| 118 The "Star and Garter." | 129 Gibraltar. |
| 119 View from Richmond Hill. | 130 Oxford Magdalene College. |
| 120 Sion House. | 131 Eddystone Lighthouse. |
| 121 Greenwich Hospital. | 132 Panorama of Oxford. |
| 122 Greenwich Observatories. | |

DISSOLVING VIEWS AND ARTISTIC GEMS.

These are all from works of Art, and will be very useful for adding interest to a set or for introduction or closing slides for an entertainment.

- | | |
|--------------------------------------|--|
| 1 Brighton Cats. | 37 Playmates. |
| 2 The Morning Call. | 38 Puss in Boots. (Dissolving.) |
| 3 The First Lesson. | 39 Puss in Boots. (Dissolving.) |
| 4 Family Cares. | 40 You're no Chicken. |
| 5 The Professor's Eye Glasses. | 41 Witness my act and Deed. |
| 6 The Little Scholar. | 42 Playmates. |
| 7 Cows at a Watering Place. | 43 Duck and Green Peas. |
| 8 Denizens of the Highlands. | 44 An Idyl (front). |
| 9 Sheep in Pasture. | 45 An Idyl (back). |
| 10 Goats on the Mountain. | 46 Antipodes. |
| 11 The Horse Fair. | 47 Sympathy. |
| 12 Coming from the Fair. | 48 Imprisoned. |
| 13 Cattle of Brittany. | 49 Home Rulers (Cats). |
| 14 Brittany Sheep. | 50 Competitors (Dog). |
| 15 A Scottish Raid (Cattle). | 51 Greedy Calves. |
| 16 The Reapers. | 52 Chariot Race (Circus Maximus). |
| 17 A Life Boat. | 53 Bull Fight in Arena. |
| 18 Horses in Pasture. | 54 Tete-a Tete. |
| 19 Victor of the Glen. | 55 Cupid in the Country. |
| 20 Lord of all I Survey. | 56 Three of Them. |
| 21 St. Bernard Dogs. | 57 Mushrooms. |
| 22 Little Freehold. (Dissolving.) | 58 First Step. |
| 23 Little Freehold. (Dissolving.) | 59 Morning Bath. |
| 24 Little Foxes. (Dissolving.) | 60 A Raven Mother. |
| 25 Little Foxes. (Dissolving.) | 61 Mischief Brewing. |
| 26 Interesting Family (Rabbits). | 62 Black Berries (Dissolving). |
| 27 Hunt the Slipper. | 63 Black Bruders (Dissolving). |
| 28 Haymaker's Rest. | 64 Little Bird's Song (Dissolving). |
| 29 To Earthly Home. | 65 Puppies Appear (Dissolving). |
| 30 Morning. | 66 Boquet of Flowers (Buds Dissolving). |
| 31 A Critical Moment. | 67 Boquet of Flowers (Flowers Dissolving). |
| 32 After the Banquet. | 68 Love Wins. |
| 33 The Sick Monkey. | 69 Mysterious Concert. |
| 34 A Piper and Pair of Nut-Crackers. | 70 Friends or Foes. |
| 35 A Musical Basket. | 71 Four Little Scamps are We. |
| 36 Moving Day (Chickens). | |

DISSOLVING VIEWS AND ARTISTIC GEMS—Continued.

- | | |
|-----------------------------|---|
| 72 Wide Awake. | 99 Boy and Goat. |
| 73 Beginning the Campaign. | 100 Butterfly Hunters. |
| 74 After the Conquest. | 101 Cut Finger. |
| SET OF FOX HUNTING SCENES. | 102 Finishing Touch. |
| 75 Found. 1. | 103 The Collector. |
| 76 Gone. 2. | 104 Moon Fairy (Dissolving). |
| 77 Check. 3. | 105 Moon Fairy (Dissolving). |
| 78 Finish. 4. | 106 Guardian Angel. |
| 79 Steady. 5. | 107 Angel of Peace. |
| 80 Songs of Spring. | 108 A Secret. |
| 81 Love's Whisper. | 109 A Love Letter. |
| 82 Hearts Awakening. | 110 First Kiss. |
| 83 First Sight of the Fox. | 111 To the Right into Line (Kittens). |
| VOYAGE OF LIFE, Dissolving. | 112 Opportunity Makes Thieves. |
| 84 Morning. 1. | 113 A Dream. |
| 85 Noon. 2. | 114 Rock of Ages. |
| 86 Evening. 3. | 115 May Blossoms. |
| 87 Night. 4. | 116 Life of Misery. |
| 88 Dreamland (Dreaming). | 117 Study in Black and White. |
| 89 The Smile (Musing). | 118 Christmas Box (Kittens). |
| 90 Satisfaction. | 119 Sweet Toothy (Puppies). |
| 91 Indecision. | 120 Quick Dispatch (Puppies). |
| 92 Rustic Beauty. | 121 A Summer Night. |
| 93 Rustic Proposal. | 122 Fascinating Tale. |
| 94 Rural Trio. | 123 Out of the Frying Pan into the Fire. |
| 95 In the Open Air. | 124 The Shipwreck. The Survivors (Dissolving). |
| 96 Wayside Chatting. | 125 The Shipwreck. The Ship appears (Dissolving). |
| 97 Marriage Bureau. | |
| 98 Between two Litigants. | |

WAR POEMS.

Published by D. MILLER, New York.

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|--|-------------------------------|
| 1 Joe Wheeler Before Santiago, 14 Slides | 2 Sheridan's Ride, 14 Slides. |
|--|-------------------------------|

SLIDES FOR SERPENTINE OR SKIRT DANCE.

Colored and Back Ground Blacked out 65 cents each.

- | | | |
|---------------------------|-------------------------|------------------------------|
| 1 Butterfly. | 15 Portrait of Dewey. | BIRDS FOR SERPENTINE DANCES. |
| 2 Showers of Butterflies | 16 Portrait of Sampson. | |
| 3 Showers of Stars. | 17 Portrait of Schley. | 1 American Blue Jay. |
| 4 Showers of Flowers. | 18 Flag of any Nation. | 2 American Sparrow Hawk. |
| 5 Showers of Birds. | 19 Goddess of Liberty. | 3 Baltimore Oriole. |
| 6 Carnation. | 20 Statue of Liberty. | 4 Cedar Waxwing. |
| 7 Lilies of the Valley. | 21 Moth, Side View. | 5 Loggerhead Shrike. |
| 8 Narcissus. | 22 Moth, Front View. | 6 Maryland Yellow Throat. |
| 9 Pansies. | 23 Butterfly. | 7 Myrtle Warbler. |
| 10 Serpent. | 24 Pair of Butterflies. | 8 Red Shouldered Hawk. |
| 11 Water Babies (3 sizes) | 25 Spider. | 9 Scarlet Tanager. |
| 12 White Roses. | 26 Bunch of Cat Tails. | 10 Woodpecker. |
| 13 Red Roses. | | |
| 14 Portrait of McKinley. | | |

With few exceptions the above slides are made from life models. They are sharp and beautifully colored.

HAVANA, CUBA.

- 1 Cabanas Fortress—The Dead Line or Laurel Ditch where all Political offenders were shot to death.
- 2 A Palm Driveway—Showing Camp of a detachment of U. S. troops.
- 3 Evacuation Day—General Castellanos, Cuba's "last" Captain General, being escorted from the Palace to the Wharf by American officers after the American Flag was raised.
- 4 Governor General's Winter Palace—Evacuation Day, January, 1899. American Flag has just been run up on flag staff. U. S. Soldiers and people on house tops are waiting for Cuba's "last" Captain General to come out and take his departure.
- 5 Central Park, Hotel Inglaterra and Tacon Theatre.
- 6 Fireman's Monument, Colon Cemetery, Havana—Finest piece of marble work in the world. Cost \$150,000.
- 7 General Maceo Leading a Charge.
- 8 Arrival of American Troops—Marching through Havana out to Camp.
- 9 A Group of Natives—In front of General Lee's headquarters at Buena Vista Station.
- 10 General Fitzhugh Lee and Staff.
- 11 Colon Cemetery—American Ladies Memorial Committee decorating the graves of the crew of the "Maine."
- 12 The Maine.—Being decorated by the American Ladies Memorial Committee.
- 13 Morro Castle.
- 14 Homeward Bound—U. S. Troops on a transport returning from Cuba passing "Morro Castle."
- 15 Cabanas Fortress—Adjoining and looking toward Morro Castle. The political offender that entered here "LEFT HOPE BEHIND."
- 16 Looking Down the Prado—Showing Morro Castle in the distance. The last building in the distance, to the right, is the "Presidio" Penitentiary.
- 17 The Machina—Custom House Landing, showing little boats that passengers must use to get on or off foreign vessels.
- 18 Columbus Memorial Chapel—On his discovery of Cuba he evoked the divine blessing on this spot.
- 19 The Bone Yard—Colon Cemetery. Lots and Graves are leased for a term of years and if the lease is not kept renewed the bones are moved to the "Boneyard." An old custom.

ANATOMY AND PHYSIOLOGY OR THE HOUSE WE LIVE IN.

- | | |
|---|--|
| 1 Introductory Slide. | 16 Jaws. |
| 2 Human Skeleton. | 17 Kinds of Teeth. |
| 3 Skull (side view). | 18 Salivary Glands. |
| 4 Skull (front, top and section). | 19 Liver, Pancreas, Stomach (interior). |
| 5 Vertebral Column. | 20 Gastric Glands, Structure of Intestines. |
| 6 Pelvis. | 21 Systematic Circulation. |
| 7 Ribs. | 22 Heart and Lungs (exterior). |
| 8 Clavicle, Scapula, Arm and Hand. | 23 Heart (interior, right side). |
| 9 Hip, Leg and Foot. | 24 Blood Corpuscles (human and comparative). |
| 10 Ligaments. | 25 Pulmonary Circulation. |
| 11 Effects of Tight Lacing on the Form of the Skeleton. | 26 Trachea, Lungs (half section). |
| 12 Muscular System. | 27 Transverse Section of Thorax. |
| 13 Natural Levers. | 28 Cavity of Thorax, Diaphragm. |
| 14 Viscera of Human Body. | 29 Minute Structure of Lungs. |
| 15 Course of Ingesta. | 30 Absorbent System. |

ANATOMY AND PHYSIOLOGY OR THE HOUSE WE LIVE IN—Continued.

- | | |
|--|---|
| 31 Lymphatics. | 42 Smell, Sections of Nose |
| 32 Kidney (exterior and section.) | 43 Taste, Tongue |
| 33 Renal Circulation. | 44 Sight, Sections of Eye. |
| 34 Sections of Skin. | 45 Sight, Minute Structures of Eye. |
| 35 Liver, etc. | 46 Sight, Muscles of Eye and Lachrymal Apparatus. |
| 36 Cerebro-Spinal System. | 47 Hearing, Ear. |
| 37 Ganglionic System. | 48 Speaking, Larynx, etc. |
| 38 Section of Brain, Showing Twelve Pairs of Nerves. | 49 Minute Structure of Bone. |
| 39 Under Surface of Brain, Showing Twelve Pairs of Nerves. | 50 Minute Structure of Teeth. |
| 40 Spinal Cord. | 51 Minute Structure of Muscle. |
| 41 Touch, Nerve Endings in Skin. | 52 Structure of Growth of Nails and Hair. |

If additional slides on Anatomy or Physiology are desired they can be furnished in a few days after order is received. Price, plain, 40c each, colored, 80c each.

SEVEN ANCIENT WONDERS OF THE WORLD.

- | | |
|--|-------------------------------|
| 1 The Pyramids of Egypt. | 5 The Colossus of Rhodes. |
| 2 Mausoleum of Artemesia. | 6 Statue of Jupiter Olympus. |
| 3 Temple of Diana at Ephesus. | 7 The Pharos of Alexandria. |
| 4 Wall and Hanging Gardens of Babylon. | The above slides with lecture |

BIRDS AND ALL NATURE.

We have just begun a series of illustrations showing birds, eggs, butterflies, flowers, animals, and in short all nature, as the heading implies. We can promptly furnish the following slides artistically and naturally colored, at 50 cents each, and if additional slides on this line are desired, we will send a list of more than 200 subjects from which special slides will be made as ordered.

- | | | |
|---------------------------|----------------------------|---------------------------|
| 1 Bonaparte's Gull. | 13 Maryland Yellow Throat. | 27 Wood Duck. |
| 2 Hooded Merganser. | 14 Tufted Titmouse. | 28 Anhinga or Snake Bird. |
| 3 Great Blue Heron. | 15 Cedar Waxwing. | 29 Marsh Hawk. |
| 4 American Bittern. | 16 Blue Jay. | 30 Screech Owl. |
| 5 Least Bittern. | 17 American Red Bird. | 31 Great Horned Owl. |
| 6 Wilson's Snipe. | 18 Barn Swallow. | 32 Red Bird of Paradise. |
| 7 Killdeer. | 19 Brown Thrasher. | 33 Resplendent Trogon. |
| 8 Red-tailed Hawk. | 20 Bobolink. | 34 Flying Squirrel. |
| 9 American Sparrow Hawk. | 21 Red-shouldered Hawk. | 35 Stellar's Jay. |
| 10 Red-billed Woodpecker. | 22 Loggerhead Shrike. | 36 Old Squawk Duck. |
| 11 Cow-Bird. | 23 Baltimore Oriole. | 37 American Herring Gull. |
| 12 Myrtle Warbler. | 24 Scarlet Tanager. | 38 Homing Pigeon. |
| | 25 Summer Yellowbird. | 39 Towhee |
| | 26 Goldfinch. | |

WITH OUR BOYS IN THE PHILIPPINES.

With descriptive lecture by Rev. H. C. SCOTFORD, D. D.

- 1 Liberty Enlightening the World.
- 2 The Tyranny of Spain Exemplified.
- 3 Transports Leaving San Francisco.
- 4 The Golden Gate, California.
- 5 Harbor of Honolulu.
- 6 Government Building, Honolulu.
- 7 Crater of Kilauea, Hawaii.
- 8 Village of Sapan, Ladrone Islands.
- 9 Map of the Philippine Islands.
- 10 Plan of Manila Harbor.
- 11 Spanish Bridge at Manila.
- 12 Park on the Sea Shore, Manila.
- 13 Cathedral at Manila.
- 14 River Pasig Looking Toward the Bay.
- 15 Manila Divided by the River Pasig.
- 16 Native Junks in Manila Bay.
- 17 The Noon-Day Meal, Manila.
- 18 Native Philippine Girls.
- 19 The Luneta.
- 20 Portraits of Dr. Rizal and Wife.
- 21 Native Boemen.
- 22 Drying Sugar at San Miguel.
- 23 "Escolta," Manila's Main Street.
- 24 Chinese Carpenters at Manila.
- 25 Native Philippine Shops.
- 26 The Cock Fight.
- 27 Manila Club Building.
- 28 Governor of Mariveles, and Family.
- 29 A Filipino Lady.
- 30 Ploughing in Pampango.
- 31 Nipa Houses, Manila.
- 32 Summer Palace of the Governor-General of Malagassay.
- 33 "Guess I'll Keep a Limb or Two," Hong Kong, China, (Where Dewey's Fleet Assembled.)
- 34 The Fleet and Commodore Dewey.
- 35 Near Manila, Sunset Scene.
- 36 Battle of Manila Bay, First Engagement.
- 37 Dewey on the Bridge of the Olympia.
- 38 The Baltimore Leading the Second Attack.
- 39 How Europe and America Heard the News from Manila.
- 40 Wreck of the Reina Christina, Admiral Montojo's Flagship.
- 41 Spanish Fleet in Suez Canal.
- 42 General Amilio Aguinaldo.
- 43 The Fall of Manila.
- 44 Attack of Insurgents on the Minnesota Regiment and Burning of Manila.
- 45 The Victory at Calococan.
- 46 Colonel Funston and His Men at Marillao.
- 47 Capture of Malolos.
- 48 The Oregon Still on Duty.
- 49 Galaxy of Leaders.

ANATOMY [Gray's]

- 1 Transverse section of the Diaphysis of the Humerus.
- 2 Section of the Femur.
- 3 Longitudinal section of Bone.
- 4 Nerve Vesicles from Human Brain.
- 5 Transverse section through a Microscopic Nerve.
- 6 Sectional View of Skin.
- 7 Microscopic section of Skin.
- 8 First Cervical Vertebra.
- 9 Second Cervical Vertebra.
- 10 Peculiar Dorsal Vertebra.
- 11 Sacrum, anterior surface.
- 12 Lateral view of the Spine.
- 13 Occipital Bone, outer surface.
- 14 Left Parietal Bone, external surface.
- 15 Frontal Bone, outer surface.
- 16 Skull at Birth, showing anterior, posterior and lateral Fontanelles.
- 17 Left Superior Maxillary Bone, outer surface.
- 18 Palate and Alveolar Arch.
- 19 Inferior Maxillary Bone, inner surface, side view.
- 20 Base of Skull, external surface.
- 21 Side view of Skull.
- 22 Anterior region of the Skull.
- 23 Bones of the left Hand, palm or surface.
- 24 Plan of the development of the Hand.
- 25 Bones of the right Foot, dorsal surface.
- 26 Right Femur, anterior surface.
- 27 Bones of the right Leg.
- 28 Humerus, anterior view.
- 29 Bones of left Forearm, anterior surface.
- 30 Muscles of Head, Face and Neck.
- 31 Muscles of the right Orbit.
- 32 Pterygoid Muscles.
- 33 Muscles of the Tongue.
- 34 Muscles of the Back.
- 35 External Oblique Muscle.
- 36 Muscles of Chest and front of the Arm.
- 37 Muscles of Chest and front of the Axilla.
- 38 Posterior surface of the Forearm, superficial Muscles.
- 39 Muscles of the left Hand, palm or surface.

ANATOMY—Continued.

- 40 Muscles of the front of the Leg.
- 41 Muscles of the sole of the Foot, first layer.
- 42 Arch of the Aorta and the branches.
- 43 Surgical Anatomy of Arteries of Face and Scalp.
- 45 Surgical anatomy of the Radial and Ulnar Arteries.
- 46 Abdominal Aorta and its Branches.
- 47 Coeliac Axis and its branches.
- 48 Superior Mesenteric Artery and its branches.
- 49 Inferior Mesenteric Artery and its branches.
- 50 Surgical Anatomy of the Femoral Artery.
- 51 Popliteal, Posterior Tibial and Peroneal Arteries. Surgical Anatomy of the anterior Tibial and Dorsalis Pedis Arteries.
- 53 Superficial Views of the upper extremity.
- 54 Veinæ Cavæ and Azygos Veins, and formative branches.
- 55 Internal or Long Saphenous Vein and its branches.
- 56 Portal Vein and its branches.
- 57 Thoracic and right Lymphatic Duct.
- 58 Deep Lymphatics and Glands of the Neck and Thorax.
- 59 Transverse section of the Spinal Cord and its members.
- 61 Columns of the Medulla Oblongata.
- 62 Upper surface of the Brain.
- 63 Base of the Brain.
- 64 Section of the Encephalon.
- 65 Upper surface of the Cerebellum.
- 66 Nerves of the Orbit and Ophthalmic Ganglion.
- 67 Second and third divisions of the Fifth Nerve and Submaxillary Ganglion.
- 68 Spheno-palatine Ganglion and its branches.
- 69 Course and distribution of the Eighth pair of Nerves.
- 70 Nerves of the left Upper Extremity.
- 71 Nerves of the Lower Extremity.
- 72 The Lymphatic Nerve.
- 73 Upper surface of the Tongue.
- 74 Cartilage of the Nose.
- 75 Nerves of Septum of Nose.
- 76 Horizontal section through the left Eyeball.
- 77 Choroid and Iris.
- 78 Veins of the Choroid.
- 79 Arteries of the Choroid and Iris.
- 80 Layers of Retina.
- 81 Front view of Organs of Hearing.
- 82 Hearing Ear.
- 83 The Cochlea, laid open.
- 84 Sectional view of Nose, Mouth, Pharynx, etc.
- 85 The permanent Teeth.
- 86 Denture of Child about seven years old.
- 87 Salivary Glands.
- 88 Mucous Membrane of the Stomach and Duodenum.
- 89 Muscular Coat of Stomach.
- 90 Peptic Gastric Gland and Phyloric Glands of Stomach.
- 91 Relations of the Duodenum.
- 92 Large Intestine and Kidney, rear.
- 93 Viscera and large Vessels of the Abdomen, rear.
- 94 Minute structure of large Intestine.
- 95 Liver, under surface.
- 96 Pancreas and its relations.
- 97 Right Auricle and Ventricle.
- 98 Plan of the Fœtal circulation.
- 99 Front view of Heart and Lungs.
- 100 Vertical section of Kidney.

Price, plain, 40c each, colored, 80c each.

THE COTTER'S SATURDAY NIGHT.

- 1 The merry beasts retreating frae the plough.
- 2 The toil-worn cotter frae his labour goes This night his weekly toil is at an end.
- 3 The expectant wee-things toddling, statcher thro'.
- 4 To meet their dad wi' flichterin noise and glee.
- 5 The lispin' infant prattling on his knee. Does a' his weary carking cares beguile.
- 6 Their eldest hope, their Jenny, woman grown.
- 7 In youthful bloom, love sparklin' in her ee.
- 8 Comes home perhaps to show a braw new gown.
- 9 Wi' kindly welcome, Jenny brings him ben.
- 10 A strappin' youth; he takes the mother's eye.
- 11 'Tis when a youthful, loving modest pair.
- 12 In their arms breathe out the tender tale.
- 13 The sire turns o'er wi' patriarchal grace.
- 14 The big ha-bible ance his father's pride.

THE VILLAGE BLACKSMITH.

8 Slides, including portraits of Longfellow and beautiful view of his home.

*Under the spreading chestnut tree,
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.*

*His hair is crisp, and black, and long,
His face is like the tan;
His brow is wet with honest sweat,
He earns what'er he can,
And looks the whole world in the face,
For he owes not any man.*

*Week in, week out, from morn till night,
You can hear his bellows blow;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.*

*And children coming home from school
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing-floor.*

*He goes on Sunday to the church,
And sits among his boys;
He hears the parson pray and preach,
He hears his daughter's voice,
Singing in the village choir,
And it makes his heart rejoice.*

*It sounds to him like her mother's voice,
Singing in Paradise!
He needs must think of her once more,
And with his hard, rough hand he wipes
A tear out of his eyes.*

*Toiling,—rejoicing,—sorrowing,
Onward through life he goes;
Each morning sees some task begun,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.*

*Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.*

ROCK OF AGES.

I. INTRODUCTORY.

- | | |
|---|---|
| 2 <i>Rock of Ages, cleft for me!</i> | 7 <i>Nothing in my hand I bring,</i> |
| 3 <i>Let me hide myself in thee;</i> | 8 <i>Simply to thy cross I cling;</i> |
| 4 <i>Let the water and the blood,</i> | 9 <i>Naked, come to thee for dress;</i> |
| 5 <i>From thy wounded side that flowed,</i> | 10 <i>Helpless, look to thee for grace;</i> |
| 6 <i>Be of sin the double cure;</i> | 11 <i>Vile, I to the fountain fly,</i> |
| | <i>Wash me, Savior, or I die!</i> |
- Cleanse me from its guilt and power.
- 12 *While I draw this fleeting breath,
When my eyelids close in death,
13 When I soar to worlds unknown,
14 See thee on thy Judgment throne,
15 Rock of Ages cleft for me!
Let me hide myself in thee.*

ILLUSTRATED HYMNS.

- | | | | |
|-------------------------------|----------|--------------------------|----------|
| The Great Physician, | 7 slides | Full for the Shore, | 6 slides |
| Work for the Night is Coming, | 6 slides | Return, O Wanderer, | 3 slides |
| Yield Not to Temptation | 6 slides | Nearer, My God, to Thee, | 6 slides |

DIANA OR CHRIST.

- | | |
|---|--|
| 1 Grecian Maiden Refuses to Worship at the Shrine of Diana. | 3 Removal of Her Body by Friends. |
| 2 She is Cast into a Den of Wild Beasts. | 4 The Martyr Borne by Angels to Her Heavenly Home. |

THE BOTTLE.

EIGHT SLIDES WITH LECTURE.

- | | |
|--|---|
| 1 The Bottle is brought out for the first time. | 5 Cold, misery and want destroy their youngest child. |
| 2 He is discharged from employment for drunkenness. | 6 Fearful quarrels are the consequences of frequent use of the bottle. |
| 3 An execution sweeps off the greater part of their furniture. | 7 The husband in a fit of drunkenness kills his wife. |
| 4 They are driven by poverty into the streets to beg. | 8 The bottle has destroyed infant and mother, brought son and daughter to vice, and left the father a maniac. |

TEN NIGHTS IN A BAR-ROOM.

TWELVE SLIDES WITH LECTURE.

- | | |
|---|--|
| 1 The Arrival at the "Sickle and Sheaf." | 7 Willie Hammond is induced by Harvey Green to Gamble. |
| 2 Joe Morgan's Little Mary Begs him to come home. | 8 Harvey Green stabs Willie Hammond to Death. |
| 3 Slade throws a glass at Joe Morgan and hits Mary. | 9 Quarrel between Slade and his Son Frank. |
| 4 Joe Morgan suffering the horrors of Delirium Tremens. | 10 Frank Slade kills his Father with a bottle. |
| 5 Death of Joe Morgan's Little Mary. | 11 Meeting of the Citizens in the Bar-Room. |
| 6 Frank Slade and Tom Watkins riding off on a Spree. | 12 The Departure from the "Sickle and Sheaf." |

THE DRUNKARD'S DAUGHTER.

SIX SLIDES WITH LECTURE.

- | | |
|---|---|
| 1 Her mother dying, she is left alone in the World. | 4 Unable to pay rent she is turned into the street. |
| 2 She endeavors to support herself by sewing shirts. | 5 In a moment of despair she plunges into eternity. |
| 3 Payment of her work is refused for alleged imperfections. | 6 "Take her up tenderly, lift her with care." |

WINDSOR CASTLE.

- | | |
|---|---|
| 1 Great Western Railway Terminus. | 15 Windsor Castle, "The Tapestry Room." |
| 2 Queen of England. | 16 Windsor Castle, Gateway of Henry VIII. |
| 3 Prince of Wales. | 17 Windsor Castle, "Lower Ward." |
| 4 Princess of Wales. | 18 Windsor Castle, Choir, St. George's Chapel. |
| 5 Windsor Castle from the Thames. | 19 Windsor Castle, St. George's Chapel, the Royal Pew. |
| 6 Windsor Castle, from the River. | 20 Windsor Castle Art Collection, Statue of Queen Victoria. |
| 7 Windsor Castle, East Terrace. | 21 Windsor Castle, Interior Albert Memorial Chapel, looking east. |
| 8 Windsor Castle Art Collection, "Bacchus and Fawn." | 22 Windsor Castle, "The Round Tower." |
| 9 Windsor Castle Art Collection, "Statue of Apollo." | 23 Windsor Castle, "Long Walk." |
| 10 Windsor Castle Art Collection, "Statue of Ceres." | 24 Windsor Castle, "Virginia Water." |
| 11 Windsor Castle, "The Terrace Guns." | 25 Windsor Castle, "Virginia Water, the Fishing Temple." |
| 12 Windsor Castle, the Stairway. | 26 Virginia Water, "The Ruins." |
| 13 Windsor Castle, "Private Audience Room." | |
| 14 Windsor Castle, "The Queen's Private Dining Room." | |

THE PASSION PLAY OF OBERAMMERGAU.

WITH LECTURE BY REV. FLAVIUS J. BROBST.

At the commencement of every decade the peasants of Oberammergau enact the drama of Christ's Passion in their own Mountain Village. The theatre in which these scenes are rendered is however one of the largest in the world. During the past summer of 1900 this play was again given. The interest in this play shown by the entire civilized world was greater than ever before. People from all parts of Europe and America went there and the throngs numbered many scores of thousands.

We herewith present a series of slides taken recently of the last rendition of the play which covers the drama. They will be found to be first class.

- | | |
|---|---|
| 1 The Eitel Monastery. | 29 Judas before the Sanhedrim receiving |
| 2 The Eitel Monastery, The Cloister. | the blood money. |
| 3 The Eitel Monastery, The Interior. | 30 Christ Praying in the Garden. |
| 4 Oberammergau, general view. | 31 Christ's Agony in the Garden. |
| 5 The Village Forge. | 32 Christ's Betrayal. |
| 6 The Cheese Seller. | 33 Christ's Arrest. |
| 7 Aufseggasse, a street scene. | 34 Judas. |
| 8 The Theatre. | 35 Annas, the High Priest. |
| 9 The Schutzgeistler Chorus. | 36 Christ before Caiaphas. |
| 10 The Leader of the Chorus. | 37 Caiaphas. |
| 11 Adam and Eve driven out of Eden | 38 Peter's Denial. |
| (Tableaux). | 39 Peter. |
| 12 Adoration of the Cross—The Redem- | 40 Christ Mocked by the Soldiers. |
| tion. | 41 Christ before Herod. |
| 13 Christ and John approaching Jerusalem | 42 Herod. |
| Christ Entering Jerusalem. | 43 The Scourging of Christ. |
| 14 Oziel } Representatives of the | 44 Crowned with Thorns. |
| 15 Merari } Sanhedrim. | 45 Christ before Pilate. |
| 16 Parting of Tobias with his Mother | 46 Pilate. |
| (Tableaux). | 47 Ecce Homo. |
| 18 Simon of Bethany. | 48 Barabbas. |
| 19 Mary Magdalene anoints Christ's | 49 The Roman Centurion. |
| Feet. | 50 Simon of Cyrene. |
| 20 Christ blessing Mary Magdalene. | 51 The Crucifixion. |
| 21 The Parting at Bethany. | 52 Descent from the Cross. |
| 22 Martha. | 53 The two Mary's and John at the foot |
| 23 Lazarus. | of the Cross. |
| 24 Christ's Farewell to His Mother. | 54 Mary alone with the dead Christ. |
| 25 Christ sends Peter and John to prepare | 55 The Resurrection. |
| for the Passover. | 56 Mary. |
| 26 The Request for the Upper Chamber | 57 John. |
| (Street Scene). | 58 The Ascension. |
| 27 Judas bargains with the Scourged | 59 The Monument by King Ludwig. |
| Traders. | 60 Valley of the Ammer, Sunrise. |
| 28 The Last Supper. | |

SCOTLAND.

- | | |
|--|----------------------------------|
| 1 Edinburgh, Princess St., looking west. | 10 Dumfries. |
| 2 Scott's Monument, Edinburgh. | 11 Burns' Mausoleum at Dumfries. |
| 3 Edinburgh, Old Town. | 12 Drumlaurig Castle. |
| 4 Edinburgh, St. John's Church. | 13 On the Nith, at Drumlaurig. |
| 5 Twisel Bridge and Castle. | 14 Caerlaverock Castle. |
| 6 Abbotsford from the river. | 15 Stonebyres Falls. |
| 7 Dryburg, suspension bridge. | 16 Ballochmyle. |
| 8 Dryburg Abbey. | 17 Burns' Monument at Ayr. |
| 9 Scott's Tomb, Dryburg. | 18 Loch Lomond. |

SCOTLAND—Continued.

- | | |
|---------------------------------|------------------------------------|
| 19 Loch Lomond, looking down. | 35 Dhui Loch, Loch-na-gar. |
| 20 Loch Katrine, Elen's Isle. | 36 Lochnagar, near view. |
| 21 Loch Katrine, Silver Strand. | 37 Castle Dunrobin. |
| 22 Glenfinlas, Trossachs. | 38 Cawdor Castle. |
| 23 Pass of the Trossachs. | 39 Invergarry Castle. |
| 24 Pass of Leny. | 40 Blair Castle. |
| 25 Pass and Falls of Leny. | 41 Alberfeldy, "the Moniss Falls." |
| 26 Killin, Loch Tay. | 42 Castle Campbell. |
| 27 Inverary Castle. | 43 Hermitage and Bridge. |
| 28 Pass of Brander, Loch Awe. | 44 Devil's Mill, Dollar. |
| 29 Strone Ferry, Loch Carron. | 45 Taymouth Castle. |
| 30 St. Kilda. | 46 Taymouth Castle, near view. |
| 31 Flowerdale, Gairloch. | 47 Aberdeen. |
| 32 Castle Leod. | 48 Newark Castle. |
| 33 Loch Avon and Ben Mac Dhui. | 49 Roslin Chapel. |
| 34 Balmoral Castle. | 50 Burns' Cottage, Alloway Ayr. |

THE OBEDIENT HUSBAND

Comic Recitation, illustrated by six colored slides and title.

To be obedient is a plan I've acted on through life,
And on this simple principle I always treat my wife.
The other day her cousins came, each one a charming miss,
And like a loving relative, I gave them all a kiss.
Four lovely girls. I kissed them all twice. Then my wife yelled at me,
"Why don't you kiss the cook and then the servant girl! Go on!"
I did it! I did it! It didn't take me long.
I did it! I did it! I didn't think it wrong.
My wife kicked up a rumpus, and with me wiped the floor,
But I only did as I was bid, a fellow can't do more.

I like to lead a quiet life. At night I like to sleep,
But when the kid begins to yell, from bed I have to leap.
One night I held it in my arms when up there came a baw!
And in my agitation there, I let the baby fall.
"Oh! you monster!" cried my wife, "Why don't you throw the poor baby out the window?"
I did it! I did it! It didn't take me long.
I did it! I did it! I didn't think it wrong.
My wife went in hysterics, and set up such a roar!
I only did as I was bid! A fellow can't do more.

One night I came home from the club, and feeling rather gay,—
It's very seldom that I'm found in the hilarious way,—
I tried hard not to wake my wife but creep in unawares,
But, stumbled as a fellow will, and tumbled down the stairs.
"That's all right! you drunken loafer!" yelled my beloved, "break your infernal neck!"
I did it! I did it! I didn't think it wrong,
I did it! I did it and here I stop my song.
My neck is dislocated, I can't sing any more.
But I only did as I was bid. A fellow can't do more.

SOUTH AFRICA.

Mr. J. Martin Miller, a gentleman with experience as a newspaper correspondent and an extensive traveler, has selected these views illustrating the British-Boer war, and has written the accompanying lecture. He has written a popular book as the results of his travels, and has copyrighted his lecture and photographs taken on the field, so that in order to get the best series of slides on the market, representing the thrilling scenes and battles of the British-Boer war, orders should be sent directly to us. These slides being made from photographs are very clear and distinct, and when properly projected upon the screen give a representation that is wonderfully lifelike and true to nature. The lecture is so printed as to make an evening's entertainment if desired, but if otherwise, the historical portions being in smaller type can readily be omitted and only the portion descriptive of the views be used.

- 1 A Traveler's Difficulty.
- 2 Map.
- 3 President Kruger.
- 4 Cecil Rhodes.
- 5 Mr. Chamberlain.
- 6 A Boer Scout.
- 7 Wounded Boer Prisoners.
- 8 Armored train making a reconnaissance.
- 9 Boers Wrecking an Armored Train and Capture of Winston Churchill.
- 10 The Charge of the Lancers.
- 11 Battle of Tugela. British attempt to save their guns.
- 12 A Sortie from Ladysmith.
- 13 Death of Native Dispatch Runner.
- 14 Zulu Ladies' Reception.
- 15 General View of Johannesburg.
- 16 Gold Mines of Johannesburg.
- 17 Native Compound at Kimberley Diamond Mines.
- 18 Old Workings, Kimberley Diamond Mines.
- 19 A Zulu Military Review.
- 20 Native Wizard.
- 21 Soldiers' Graves.
- 22 Native Kraal.
- 23 Building a Zulu Homestead.
- 24 Waiting for the Vultures.
- 25 Chief's Kraal near Rorke's Drift, Zululand.
- 26 Family Group of Zulus before their house.
- 27 Interior of No. 26, inside a Zulu House.
- 28 Going to Work.
- 29 Going Home from the Mines.
- 30 Zulus Defying the Lightning.
- 31 Sifting the Gravel for Diamonds, Kimberley Mines.
- 32 Boers Compound at Kimberley Mines.
- 33 Capetown.
- 34 The Home of Cecil Rhodes.
- 35 Mr. Rhodes' Library, Groote Schuur.
- 36 Mr. Rhodes' Farm.
- 37 Olive Schreiner.
- 38 Street in Johannesburg.
- 39 Going to Market.
- 40 Native Miners and White Overseer.
- 41 A South African Pineapple Field.
- 42 Chief Teteleki, Natal.
- 43 Soldiers' Monument.
- 44 Dutch Boers' Camp for the Night. Ox Team turned out for the Night.
- 45 Zulu Kraal.
- 46 Diamond Field Claims on the DeBeer Farm in 1869.
- 47 Scene on an Ostrich Farm.
- 48 Durban Road to the Berea.
- 49 House of Parliament, Cape Town.
- 50 A Bridge on the road to Mombay.
- 51 Zulu Warriors, Uncivilized.
- 52 Zulu Warriors, Civilized.
- 53 The Tugela River in Zululand.
- 54 Mica Deposits in a Donga.
- 55 Mr. Chamberlain.

Supplementary List

- 1 Big Guns of "Powerful" and "Terrible" used in Defending Ladysmith.
- 2 Bridge at Modder river destroyed by Boers.
- 3 Boer Treachery at Magersfontein (a Gordon killed while trying to carry a wounded comrade from the field.)
- 4 Nurses at work in the Hospital Ship.
- 5 The Volkslied (Boer national hymn.)
- 6 Majuba Hill.
- 7 A Family of Boer Sharpshooters.
- 8 The Raad Zaal or Government Building, Pretoria.
- 9 Kopjes or Hills between which Boers seek shelter in action.
- 10 Miners Bathing in Kimberley Compound.

SOUTH AFRICA—Continued.

- 11 Calling the Roll after the Battle of Tugela.
- 12 Boer Artillery Crossing a River.
- 13 Boer Method of Advancing upon a City.
- 14 A Field Battery Forcing a River during Flood time.
- 15 Boer Rough Riders.
- 16 King Dinizulu, Chief of the Zulu Tribe.
- 17 Portrait of M. T. Steyn, Pres. Orange Free State.
- 18 Portrait of Mrs. Kruger wife of Pres. Kruger.
- 19 Portrait of Gen Yule.
- 20 Maj. Gen. Symons.
- 21 Portrait of General Buller.
- 22 Portrait of Gen. Sir George White.
- 23 Maxim-Mordenfeldt Quick-firing Gun for the Cape.
- 24 Portrait of Dr. Wm. J. Leyds, European Agent of Boer Republic.
- 25 Canadian Troops marching the streets of Cape Town on their way to the front.
- 26 English Soldiers Entering an Armored Train.
- 27 Armored Train Making a reconnaissance.
- 28 Fighting from an Armored Train.
- 29 Zulu Warriors.
- 30 Portrait of Gen. Joubert standing with Gun and Cartridge Belt.
- 31 Portrait of Gen Joubert (Bust only.)
- 32 Portrait of Olive Schreiner (standing position.)
- 33 A Native Kraal.
- 34 Natives Smoking.
- 35 Victoria's Memorial.
- 36 Market Square and Town Hall, Pietermaritzburg.
- 37 Front Door of Mr. Rhodes' House Cape Town.
- 38 Main St., Durban.
- 39 Scene on the Tugela.
- 40 Group of some of the English Officers in South Africa.
- (1) Maj. Gen. Sir H. Chermiside.
- (2) Gen. Sir W. G. Nickolson.
- (3) Lieut. Col. Percy Ricardo.
- (4) Colonel R. S. S. Baden-Powell.
- (5) Brig. Gen. H. H. Macdonald.
- (6) Capt. Rivers.
- (7) Maj. Gen. Sir Walter Buller.
- (8) Group of British Officers.
- (1) Maj. Gen. French.
- (2) Lieut. Gen. Geo. S. White.
- (3) Maj. Lord E. Talbot.
- (4) Lieut. Lord C. C. Bentricks.
- (5) Col. S. Wortley.
- (6) Col. Brocklehurst.
- 41 Arrival of an Ambulance Train at Orange River Camp.
- 42 A Close Call for Rimmington's Scouts.
- 43 The Big Gun "Joey Chamberlain" at the Battle of Modder River.
- 44 British Royal Horse Cavalry arriving at Cape Town.
- 45 Inspection of Imperial Yeomanry for Service in South Africa, by the Prince of Wales at Albany St. Barracks.
- 46 Battle of Colenso, Loading the Field Hospital Train.
- 47 Signal Apparatus of H. M. S. "Forte" Mounted on Truck and used in Communication with Ladysmith.
- 48 Boers Looting a Wrecked British Store Train.
- 49 General Buller's Headquarters at Frere.
- 50 Field Hospital on the Battle Field of Colenso.
- 51 Genl. French's Advance on Colesberg.
- 52 Christmas Dinner at Modder River Camp.
- 53 General Joubert at Breakfast at the Hoofd Laager.
- 54 Evening Hymn Singing in the Boer Laager.
- 55 General Buller's Transport Wagons Crossing the Veldt.
- 56 Portrait of Major General Littleton the first general to cross the Tugela.
- 57 Major General Woodgate Wounded at Spion Kop.
- 58 New South Wales Mounted Infantry on Parade.
- 59 Field-Marshal Lord Roberts.
- 60 Rimmington's Scouts Reconnoitering.
- 61 Boom-Proof Headquarters of Colonel Baden-Powell, Mafeking.
- 62 Effect of Bombardment, Mafeking.
- 63 A Bone of Contention, Mafeking.
- 64 Lieut. General Sir Charles Warren.
- 65 Washing Day at Frere.
- 66 Officers of the 2nd Scottish Rifles who Fought at Spion Kop.
- 67 Letters for Home, Closing Hour at Post Office, Field Camp Frere.
- 68 Cheering the Prince of Wales at the Inspection of the Imperial Yeomanry at Albany Barracks, Jan 26.
- 69 Th. House of Parliament, Pietermaritzburg, Exterior.

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SOUTH AFRICA—Continued.

- | | |
|---|---|
| 72 The Houses of Parliament, Interior,
Converted into a Military Hospital. | 80 Interior of the House of Lords. |
| 73 After the Battle of Colenso, placing
the wounded on stretchers. | 81 Queen Victoria. |
| 74 Doctors at Fort Napier Hospital, Pie-
termaritzburg. | 82 Windsor Castle. |
| 75 Doctors and Nurses at the Camp Hos-
pital, Pietermaritzburg. | 83 Terrace Guns, Windsor Castle. |
| 76 Houses of Parliament, London. | 84 Throne Room, Windsor Castle. |
| 77 Trafalgar Square. | 85 Buckingham Palace. |
| 78 The Horse Guards. | 86 St. Paul's Cathedral. |
| 79 The Strand. | 87 St. Paul's Cathedral, Interior view. |
| | 88 Prince Albert's Memorial. |
| | 89 The Thames Embankment. |
| | 90 London Bridge. |

SAMOA.

Hon. Bartlett Tripp, United States Commissioner to Samoa, collected a very fine selection of views during his stay among the beautiful islands of the southern seas, and the series of slides given below is among the most attractive which we offer. Their value is increased by the interesting lecture which our commissioner has prepared to accompany them, giving in addition to the description of the scenes, a very complete and concise statement of the resources of the Islands and the character of their inhabitants. Copyrighted.

- | | |
|---------------------------------------|----------------------------------|
| 1 Apia. | 32 Entrenched. |
| 2 Apia Harbor. | 33 U. S. Consulate. |
| 3 International Hotel. | 34 Mataafa. |
| 4 Fleet of 1899. | 35 Daughter of Mataafa. |
| 5 Fleet of 1899. After the Hurricane. | 36 Malletoa Tanu. |
| 6 The Adler. | 37 Malletoa Chiefs. |
| 7 Upolu. | 38 Malletoa Laupepe. |
| 8 A Samoan Lake. | 39 Tamasese. |
| 9 Native Foot Bridge. | 40 View off Upolu. |
| 10 A Samoan Road. | 41 Surrender of Samoan Guns. |
| 11 A Samoan Home. | 42 Nearer View. |
| 12 A Group of Natives. | 43 Third View. |
| 13 Coconut Plantation. | 44 Mataafa and Chiefs. |
| 14 Savaii. | 45 Warriors. |
| 15 Tropical Scene. | 46 Pango Pango Harbor. |
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A SUMMER TRIP THROUGH EUROPE.

The value of a series of slides illustrating travels is greatly enhanced by a lecture prepared by one who has himself visited the places shown, and is thus able to give a clearness of description and a vividness of detail which would be impossible to any but an eye-witness. Hon. Bartlett Tripp, United States Commissioner to Samoa, has selected the finest views that could be found in his summer trip through Europe, and has accompanied them with a graphic account of their present appearance and interesting facts regarding their past history which will render this series one of the most attractive and popular that we make.

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- 9 French Embassy, Berlin.
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- 30 Great Elector's Monument, Berlin.
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- 36 Bourse, Berlin.
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- 38 On the Spree, Berlin.
- 39 Fruit Boats on the Spree.
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- 41 St. Mary's Church, Berlin.
- 42 Kaiser Wilhelm Street.
- 43 Lessing Theatre, Berlin.
- 44 Lehrte Railway Station, Berlin.
- 45 Technical High School, Charlottenburg, Berlin.
- 46 Grunewald Castle, near Berlin.

THE BIBLE.

A SERIES OF TEN SERMONS BY REV. J. T. LADD.

FIRST.—WHY DO WE HAVE THE BIBLE. The sermons under this division portray vividly the need of a divine revelation, by showing that man is not able to get a correct idea of the character of God or of human duty from nature, or civilization, or the non-christian faiths.

SECOND.—HOW WE GOT THE BIBLE. These sermons treat of the production, preservation, discovery and present places of deposit of important Hebrew and Greek manuscripts; of ancient versions and modern translations, and of their publication and circulation.

THIRD.—WHAT THE BIBLE IS FOR. The sermons under this last division illustrate the beneficial influences of the Bible. The opinions of famous men and women are considered, and there are shown a remarkable collection of striking contrasts between the conditions of people before they became Christians and after they became Christians. These are from many mission fields.

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WHY DO WE HAVE THE BIBLE?

SERMON I.

- | | |
|--|-------------------------------------|
| 1 The Angelus. Millet. | 23 El Capitan. |
| 2 Prayer. Halfeld. | 24 Bridal Veil Fall. |
| 3 A Chapter from the Bible. | 25 Yosemite, Indian Camp. |
| 4 California Big Trees. | 26 Pima Agency, Arizona, Huts. |
| 5 "Mother of the Forest." | 27 "Sitting Bull." |
| 6 Fallen Big Tree. | 28 Pima Agency, Men. |
| 7 Yosemite Valley. General View. | 29 Cliff Dwellers, Palace. |
| 8 Sentinel Rock. | 30 Snake Dance, Rattle Snake Order. |
| 9 Cathedral Rock. | 31 Snake Dance, Antelope Order. |
| 10 Glacier Point. | 32 Square Building and Round Tower. |
| 11 Nevada Falls. | 33 Mexican Sacrificial Stone. |
| 12 Half-Dome and Washington Column. | 34 Alaska, Totem Poles. |
| 13 Washington Column, North Dome and Royal Arches. | 35 Hawaii, Date Palm Avenue. |
| 14 North Dome. | 36 Hawaii, Scenery. |
| 15 Three Brothers. | 37 Hawaii, Crater of Kilauea. |
| 16 Cap of Liberty. | 38 Hawaii, Wooden Idol. |
| 17 Reflections. Cathedral Rock and Merced River. | 39 South Sea Idol. |
| 18 Reflections. Domes and Arches. | 40 Solomon Islands Idol. |
| 19 Vernal Falls. | 41 Stonehenge, Salisbury Plain. |
| 20 Yosemite Falls, distant view. | 42 Fetic, Africa. |
| 21 Yosemite Falls, nearer view. | 43 Witch Doctor, Congo. |
| 22 Yosemite Falls, Lower Plunge. | 44 Human Sacrifice, India. |
| | 45 The Last of the Girondists. |
| | 46 Col. Robert G. Ingersoll. |

WHY DO WE HAVE THE BIBLE.

SERMON II.

- 1 Mosque of Omar, Jerusalem.
- 2 Great Mosque, Damascus.
- 3 Source of the Jordan, Banias.
- 4 Obelisk, Heliopolis, Egypt.
- 5 Obelisk and Temple, Luxor.
- 6 Karnak, general view.
- 7 Step Pyramid.
- 8 Entrance to Apis Tombs.
- 9 Tombs of Apis.
- 10 Osiris, Hathor and Isis.
- 11 Pyramids of Gizeh.
- 12 Pyramid Road.
- 13 Pyramids and Sphinx.
- 14 Sphinx and Pyramids.
- 15 Pyramids and Excavated Tombs.
- 16 Climbing Cheops.
- 17 Entrance to Cheops.
- 18 Great Gallery, Cheops.
- 19 King's Chamber, Cheops.
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- 21 Mummies of the Kings.
- 22 Mummy of Rameses II.
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- 26 Parthenon, front view.
- 27 Hall of Venus de Milo, Louvre.
- 28 Theatre of Dionysos.
- 29 Mars Hill.
- 30 Socrates.
- 31 Temple of Olympian Zeus, Athens.
- 32 Approach to Acropolis, Athens.
- 33 Rome, Forum.
- 34 Rome, Forum, another view.
- 35 Fort of St. Angelus, Rome.
- 36 Appian Way. Rome.
- 37 Caesar.
- 38 Nero.
- 39 Wild Beasts and Victims in Coliseum.
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- 42 Temple of Venus, Pompeii.
- 43 Pantheon, Pompeii.
- 44 Temple of Isis, Pompeii.
- 45 Baalbec, general view.
- 46 Baalbec, ruins.
- 47 Baalbec, quarry.
- 48 Baalbec, Temple of Great Stones.
- 49 Thomas Paine.
- 50 Schweinfurth.

WHY DO WE HAVE THE BIBLE?

SERMON III.

SUBJECT.—Do the living non-Christian faiths give us correct information of the character of God and of the duty and destiny of man?

- 1 Mohammed.
- 2 Great Mosque at Mecca.
- 3 Constantinople.
- 4 Cairo.
- 5 Pearl Mosque, Agra, India.
- 6 Dancing Dervishes.
- 7 Women Out for Air.
- 8 Massacre at Trebizond, 1895.
- 9 Burial Pit at Erzeroum.
- 10 City of Oorfa.
- 11 Gregorian Church, Oorfa.
- 12 Pastor of Church, Oorfa.
- 13 The Grand View from Darjeeling.
- 14 Elephanta Caves.
- 15 Great Hall in Madura Temple.
- 16 Krishna.
- 17 Ganesa.
- 18 A Tree as a god.
- 19 Cows as gods.
- 20 Stone Bull.
- 21 Idols on the Walls.
- 22 Hole in the Wall.

- 23 Family god.
- 24 Mud Image, a god.
- 25 Kali.
- 26 Benares.
- 27 Bathing in the Ganges.
- 28 On the Ghats, Benares.
- 29 Burning Ghats.
- 30 A Wayside Worshiper.
- 31 Temple Interior.
- 32 Yogi.
- 33 Swinging Ceremony.
- 34 Sutti.
- 35 Monkey Temple, Benares.
- 36 Mr. Gauri Sanker.
- 37 Fakirs.
- 38 Spot where the Prince became Buddha.
- 39 Tope at Sarnath.
- 40 Buddha on a Snake.
- 41 Buddha in a Temple.
- 42 Laughing Buddha.
- 43 Buddhist Priest.

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- 44 Confucius.
- 45 A Shinto Priest.
- 46 Pagoda, West China.
- 47 Pagoda, Hankow.
- 48 Roadside Shrine.
- 49 Confucian Temple, Nanking.
- 50 Temple at Nagasaki.
- 51 Japanese Bronze gods, Tokio.
- 52 Temple of 33,333 gods.

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- 54 A Prayer Wheel.
- 55 Chinaman with long nails.
- 56 A Dead Pilgrim.
- 57 Joseph Smith.
- 58 Brigham Young.
- 59 Temple and Tabernacle, Salt Lake City.
- 60 A Mother of the Sioux Messiah.

WHY DO WE HAVE THE BIBLE?

SERMON IV.

An outline of Bible teachings on the character of the true God and on the duty and destiny of man.

- 1 "Hear, O Israel; the Lord our God is one Lord."
- 2 Joshua Commands the Sun to Stand Still, Dorè.
- 3 Mount Carmel.
- 4 The Angel Destroys the Hosts of Sennacherib. Dorè.
- 5 House in which Dewey was born, Montpelier, Vt.
- 6 Dewey's Fleet in Manila Bay.
- 7 Destruction of Spanish Fleet in Manila Bay.
- 8 Admiral Dewey.
- 9 Dewey's Letter.
- 10 The Feast of Belshazzar. Schopin.
- 11 "The Lord is Righteous."
- 12 "God is Love."
- 13 The Prodigal Son, Scripture.
- 14 The Prodigal Son, the Riotous Living.
- 15 The Prodigal Son, a Swineherd.
- 16 The Prodigal Son, the Father's Welcome.
- 17 John 3:16.
- 18 Christ Coming from the Praetorium.
- 19 The Crucifixion. Hilton.
- 20 Death of Christ. Dorè.
- 21 The Body of Christ laid in the Tomb. Julabert.
- 22 The Resurrection of Lazarus. Dorè.
- 23 Elijah in the Fiery Chariot. Dorè.
- 24 Easter Morning. Thompson.
- 25 Easter Morning. Mary sees the Master.
- 26 Christ at Emmaus.
- 27 The Transfiguration. Dorè.
- 28 The Ascension.
- 29 Atonement of Christ. Bible Reading.
- 30 Scripture; Acts 16:30-31.
- 31 Ecce Homo. Bellini.
- 32 Hymn. Jesus Lover of My Soul.
- 33 Hebrews 13:8.
- 34 Mathew 11:28.
- 35 I will never leave thee nor forsake thee.
- 36 Daniel in the Lion's Den. Dorè.
- 37 The Three Youths in the Fiery Furnace. Dorè.
- 38 Christ the Comforter. Tissot.
- 39 Blessed are the Pure in Heart. Chas. Laudelle.
- 40 Revelation 22:14.
- 41 The Ten Commandments.
- 42 Mathew 22:36-40.
- 43 Mathew 7:12.
- 44 The Good Samaritan. Luke 10:30-32.
- 45 The Good Samaritan. Luke 10:33-35.
- 46 The Good Samaritan. Illustration.
- 47 Blessed are they that mourn for they shall be comforted. Chas. Laudelle.
- 48 Mater Dolorosa. Murillo.
- 49 God shall wipe away all tears from their eyes.
- 50 Angel shows Jerusalem to John.
- 51 Heaven. Bible Reading.
- 52 Heaven.
- 53 1st Timothy 4:8. Godliness, etc.
- 54 Romans 8:28.
- 55 Wesley's Death.
- 56 Christ. Thorwaldsen.

HOW WE GOT THE BIBLE.

SERMON V.

- 4 The Rosetta Stone.
- 5 Tomb of Tih.
- 6 Strangers coming into Egypt.
- 7 Karnak, Gateway.
- 8 Battle Scene.
- 9 Egyptian Brickmaker.
- 10 Unbaked Brick.
- 11 Statue of Rameses II.
- 12 Inscription from the Tomb of Rameses III.
- 13 Judgment Scene from the Papyrus of Ani.
- 14 The Four Genii of Amenti.
- 15 Temple of Denderah.
- 16 Prisse Papyrus.
- 17 Clay Tablet from Tell el Amarna.
- 18 The Logia.
- 19 Irrigation of Egypt.
- 20 The British Museum.
- 21 National Library, Paris.
- 22 Palace of Sennacherib.
- 23 Plan of Babylon.
- 24 Walls and Hanging Gardens, Babylon.
- 25 Ruins of Babylon.
- 26 Six Sided Cylinder.
- 27 Extract from the Annals of Sennacherib.
- 28 Account of the Building of the Walls and Temple of Babylon.

HOW WE GOT THE BIBLE.

SERMON VI.

- 1 Mount Serbal.
- 2 Mount Serbal.
- 3 Sinai Range, from the West.
- 4 The Law Proclaimed on Mount Sinai.
- 5 Moses Descends from Sinai.
- 6 David shows Saul that he has spared him. (Doré).
- 7 Solomon's Reception of the Queen of Sheba.
- 8 Amos. (Doré).
- 9 Micah Exhorts Israel to repent.
- 10 Isaiah. (Doré).
- 11 Isaiah sees Babylon Destroyed.
- 12 Daniel. (Doré).
- 13 Jeremiah dictates his Prophecies to Baruch.
- 14 Ezekiel Prophesying. (Doré).
- 15 Visions of Ezekiel. (Doré).
- 16 Visions of Zechariah.
- 17 Triumph of Mordecai.
- 18 Esther Confounds Haman.

- 26 Cylinder of Cyrus.
- 27 Birr Nimroud.
- 28 Process of Removing Slabs.
- 29 Jewish Captives.
- 30 Jehu, son of Omri.
- 31 Engraved Cylinder and Seal.
- 32 Ruins of Sus, Shushan.
- 33 Sardanapalus and Altar.
- 34 Assyrian Account of the Creation.
- 35 Assyrian Account of the Deluge.
- 36 Fragments of a Cylinder of Sargon.
- 37 Cylinder of Esarhaddon.
- 38 Ruins of Persepolis.
- 39 Names, English, Cuneiform and Hebrew.
- 40 Names of Assyrian, Babylonian and Persian Kings mentioned in the Bible.
- 41 Coins.
- 42 Greek Coins.
- 43 Marks on Jewish Temple foundation Stone.
- 44 The Moabite Stone.
- 45 Fountain of the Virgin, Jerusalem.
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- 47 Jerusalem north from Jacob's Well.
- 48 Pool of Siloam.
- 49 Siloam inscription.

- 19 Nehemiah and His followers at the Gates of Jerusalem. (Doré).
- 20 Ezra shows the Tablets of the Law. (Doré).
- 21 Hebrew Pentateuch.
- 22 The Book of the Law.
- 23 The Arch of Titus. (Rome).
- 24 Procession of Roman Soldiers carrying the seven branched candlestick the table of showbread and the silver trumpets taken at the capture of Jerusalem by Titus.
- 25 Samaria, Colonnade.
- 26 Nablous and Mount Gerizim.
- 27 Top of Mount Gerizim. Samaritan Encampment.
- 28 Samaritan Priest.
- 29 Sacrificial Lambs.
- 30 Samaritan Priest.
- 31 Samaritan Pentateuch. (Rolls).
- 32 Samaritan Pentateuch. (Texts).

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- 34 St. Peter.
- 35 St. Paul.
- 36 Ephesus.
- 37 Ephesus.
- 38 Ephesus.
- 39 Ruins of Theatre. (Ephesus).
- 40 Paul at Ephesus.
- 41 Athens, Acropolis, Thesion, Mars Hill.
- 42 Corinth.
- 43 Phillipi.
- 44 Paul in Prison.
- 45 John at Patmos.
- 46 Codex. Sinaiticus.
- 47 Sinai. Wady El Ithen.
- 48 Convent of St. Catherine.
- 49 Library of St. Petersburg.
- 50 Rome.
- 51 The Papal Blessing.
- 52 Pope Leo XIII.
- 53 The Vatican Library.
- 54 Codex. Vaticanus.
- 55 Alexandria.
- 56 Landing of Alexandria.
- 57 Codex Alexandrinus.
- 58 Codex Ephraemi. 4th Century.
- 59 Codex Bezae.
- 60 Codex Regius.

- 61 Bethlehem. Grotto of the Nativity.
- 62 Tomb of St. Jerome, Bethlehem.
- 63 Old Latin Gospels.
- 64 Syriac Books of the Pentateuch.
- 65 Gothic Gospel.
- 66 The Lindisfarne Gospels.
- 67 Coptic Gospel.
- 68 Armenian Gospel.
- 69 Arabic Book of Job.
- 70 Anglo-Saxon Gospel.
- 71 Death of Bede.
- 72 Durham Cathedral.
- 73 Aelfric's Pentateuch.
- 74 Ethiopic Octateuch.
- 75 Smyrna.
- 76 Nero Burning Rome.
- 77 Nero's Torches.
- 78 Roman Catacombs. General Plan.
- 79 A Gallery. Catacombs.
- 80 Tomb of Lannus. Martyr.
- 81 Sketch of Painting. Catacombs.
- 82 Christian Martyr.
- 83 Refusal to Worship Diana.
- 84 Den of Wild Beasts.
- 85 Removal of Body by Friends.
- 86 Martyr Spirit Borne to Heaven by Angels.

HOW WE GOT THE BIBLE.

SERMON VII.

- 1 Iona Cathedral
- 2 St. Gregory and English Slave Children.
- 3 Introduction of Christianity in Great Britain.
- 4 Alfred the Great.
- 5 Metz, Germany.
- 6 Saragossa, Aragon, Spain.
- 7 Panorama of Toulouse, France.
- 8 Palace of the Inquisition, Cuenca, Spain.
- 9 John Wycliffe.
- 10 Blackfriars' Bridge, London.
- 11 Citation of Wycliffe, 1382.
- 12 Wycliffe's Bible.
- 13 The Lord's Prayer. Wycliffe.
- 14 John Huss before the Council of Constance, 1415.
- 15 Huss going to Execution.
- 16 Gutenberg Monument, Mayence, Germany.
- 17 Gutenberg showing his first proof.
- 18 Caxton Examining First Proof Sheets, 1474.
- 19 Martin Luther.

- 20 Luther's Theses Nailed to the Church Door. 1517.
- 21 Luther Burning Pope's Bull.
- 22 The Wartburg.
- 23 Luther Translating the Bible.
- 24 Luther's Monument at Worms.
- 25 Panorama of Oxford.
- 26 Magdalene College, Oxford.
- 27 St. John's Chapel, Cambridge.
- 28 Cologne Cathedral, Germany.
- 29 Tyndale's New Testament, 1525.
- 30 Importing Tyndale's Bibles.
- 31 Burning Bibles at St. Paul's Cross.
- 32 Tyndale's Pentateuch. 1530.
- 33 Tyndale's New Testament 1534.
- 34 Tyndale and Coverdale Translating the Bible. 1525.
- 35 Coverdale's Bible. 1533.
- 36 Matthew's Bible. 1537.
- 37 Taverner's Bible. 1539.
- 38 Henry VIII.
- 39 The Great Bible. 1539.
- 40 Frontispiece of the Great Bible.
- 41 Reading Chained Bible.

- 42 Bishop Latimer and Ridley brought to the stake. 1555.
- 43 Queen Elizabeth and her Court, Mont Blanc.
- 44 Mer De Glace.
- 45 The Matterhorn.
- 46 Snows and Crevasses.
- 47 The Hospice-Simplon Pass.
- 48 Berisol Simplon Route.
- 49 Susten Pass, Milking Goats.
- 50 Geneva.
- 51 The Geneva Bible. 1570.
- 52 The Bishop's Bible. 1568.
- 53 Massacre of St. Bartholomew.
- 54 Huguenot Lovers.
- 55 Morning after Massacre of St. Bartholomew.
- 56 Tower of London.
- 57 Site of Scaffold, Tower of London.
- 58 Inscription in the Beauchamp Tower, Tower of London.
- 59 The Rheims New Testament. 1582.
- 60 From the "Admonition" in the Douay Bible.
- 61 The 22nd Psalm from the Douay Bible.
- 62 King James.
- 63 Hampton Court Palace.
- 64 King James Bible. 1611.
- 65 The Pilgrim Fathers.
- 66 Cromwell's Protest Against the Persecutions of the Waldenses.

WHAT THE BIBLE IS FOR.

SERMON VIII.

- 1 Eddystone Lighthouse.
- 2 Frederick the Great and Voltaire.
- 3 Notre Dame, Paris.
- 4 The Coronation Chair. Westminster Abbey.
- 5 Coronation of Queen Victoria.
- 6 Record of Presents at Coronation
- 7 Queen Victoria.
- 8 Washington.
- 9 First Prayer in Congress.
- 10 Gladstone.
- 11 Gladstone's Statement.
- 12 Bismark.
- 13 Bismark's Statement.
- 14 Lincoln.
- 15 Lincoln's Statement.
- 16 Grant.
- 17 Grant's Statement.
- 18 Indian Village.
- 19 Flathead Indian Family.
- 20 Pima Agency, Arizona.
- 21 Delaware Church, Cherokee Nation.

- 68 John Bunyan in Prison. 1660.
- 69 The First Oxford Bible.
- 70 Westminster Abbey.
- 71 Westminster Abbey. The Choir.
- 72 Westminster Abbey. Poet's Corner.
- 73 Jerusalem Chamber. Westminster Abbey.
- 74 Chart of Manuscripts and Versions.
- 75 Society for the Propagation of Christian Knowledge Room.
- 76 British and Foreign Bible Society Headquarters.
- 77 New York Bible House.
- 78 Translation of Bible into Japanese.
- 79 Committee for Translating Bible into Hindustani. 1898.
- 80 Specimens of Bible Translations.
- 81 Mexican House.
- 82 Mr. and Mrs. Norwood and Colporteur, Bible Agents for Columbia and Venezuela.
- 83 Guatemala Village.
- 84 Colporteur, Argentine Republic.
- 85 Chentgu, China. Distribution of Bibles to Students.
- 86 Bible Colporteur Starting on a Trip.
- 87 Yiang Oh Yioh, American Bible Agent.
- 88 Bible Woman, China.
- 89 Colporteur, Africa.
- 90 A Bible Van.

- 22 Miss Ross.
- 23 Rev. Journeycay's Home.
- 24 Rev. Journeycay.
- 25 Jerry McAuley's Mission.
- 26 Street Scene, Juneau, Alaska.
- 27 Ready for Trip. Alaska.
- 28 Totem Pole.
- 29 Saloon Interior. Alaska.
- 30 Mission School. Alaska.
- 31 Hawaiian Wooden Idol.
- 32 Government Palace, Honolulu.
- 33 Native Village. Fiji.
- 34 Open Air Preaching.
- 35 Heathen Group, Men and Women. Africa.
- 36 Christianized Group. Africa.
- 37 Livingstone.
- 38 Bishop William Taylor.
- 39 Missionaries for Uganda.
- 40 Bishop Hartzell.
- 41 Bishop Hartzell and Missionaries of Congo Mission Conference.

- 42 Rescued Slaves.
- 43 Zanzibar Cathedral, Bishop Maples and Richardson.
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WHAT THE BIBLE IS FOR.

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- 3 Serampore College. Bengal.
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- 12 Miss Phebe Rowe.
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- 15 Hospital for Women and Children, Nellore, India, A. B. M. U.
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- 27 Mary Reed's Home.
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| 7 Tokio Day School. | 41 Madonna Praying. Sassoferrato. |
| 8 Miss Pardoe and Japanese Girls. | 42 Madonna. Van Dyck. |
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| 10 Bishop Weidon. | 44 Mother and Child. Carlo Dolce. |
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| 2 Home, Sweet Home, | 5 Slides. | 5 America, | 9 Slides. |
| 3 Swanee Ribber, | 14 Slides. | 6 Red, White and Blue, | 18 Slides. |

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| 1 McKinley's Father and Mother | 14 Gen. Miles, Admiral Dewey and Schley |
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| 3 Poland, Ohio | 16 McKinley at New Orleans |
| 4 A School Teacher | 17 McKinley at San Francisco |
| 5 Battle of Antietam | 18 McKinley's Last Speech |
| 6 Sheridan's Ride | 19 Interior of the Temple of Music |
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| 8 Presbyterian Church, Canton, Ohio | 21 Funeral at Canton, Ohio |
| 9 House of Representatives, Washington | 22 Receiving Vault and Mrs. McKinley, |
| 10 Columbus, Ohio, as Governor | 23 Theodore Roosevelt |
| 11 Inauguration as President | 24 Methodist Church, Canton, Ohio |
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| 13 Spanish Navy at Santiago | |

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| 4 Portrait of the Assassin | 12 Arch of School Children |
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| 6 The Last Good-Bye | 14 McKinley the Orator |
| 7 The Funeral Cortege | 15 The Old Home of McKinley |
| 8 The Body Lying in State | |

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| 3 Interior of Propylaea | 31 Fisheries Building |
| 4 Propylaea | 32 U. S. Government Building |
| 5 Plaza | 33 The Fountain of Man |
| 6 Electric Tower | 34 U. S. Building—Night |
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| 14 Temple of Music | 42 Statuary—Agriculture |
| 15 President McKinley | 43 Statuary—Manufacture |
| 16 American Flag | 44 Electric Tower from Canal |
| 17 Temple of Music—Night | 45 Bridge Over Canal |
| 18 Fountain of Abundance | 46 Entrance to Propylaea |
| 19 Graphic Arts Building | 47 Band Stand on Plaza |
| 20 Statuary, Mineral Wealth | 48 Midway from Electric Tower |
| 21 Horticulture Building | 49 Glass Building—Midway |
| 22 Mines Building | 50 Trip to Moon—Midway |
| 23 Statuary—Animal Wealth | 51 Miniature Railway—Midway |
| 24 Electric Tower and Grand Basin | 52 Dreamland—Midway |
| 25 Triumphal Bridge | 53 Entrance to African Village—Midway |
| 26 Statuary, Chariot Race | 54 Congress of Indians—Midway |
| 27 New York Building | 55 Good Night |
| 28 Esplanade and Triumphal Bridge | |

JESUS CHRIST—The Light of the World.

50 SLIDES WITH COPYRIGHTED LECTURE, BY REV. H. C. SCOTFORD, D. D.

The lecture is arranged so that it can be given for one or two services as may be desired. The same subject by different artists can be had if preferred.

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| 2 The Angel Appearing to the Shepherds, White. | 16 Christ Preaching on the Sea of Galilee, Jalabert. |
| 3 Peace on Earth Good Will Toward Men. | 17 The Sermon on the Mount, Dubufe. |
| 4 The Babe of Bethlehem, Dobson. | 18 Christ Healing the Sick, West. |
| 5 The Magi Guided by the Star, Portals. | 19 Christ Raising the Daughter of Jairus, Richter. |
| 6 The Adoration of the Magi, Veronese. | 20 Christ Walking on the Waters, Richter. |
| 7 The Presentation in the Temple, Dowling. | 21 The Miracle of the Loaves and Fishes, Dubufe. |
| 8 The Flight into Egypt, Bouguereau. | 22 The Transfiguration, Raphael. |
| 9 The Shadow of the Cross, Morris. | 23 Parable of the Prodigal Son—The Carousal, Dubufe. |
| 10 The Return of Nazareth, Dobson. | 24 Parable of the Prodigal Son—The Swineherd, Dubufe. |
| 11 Jesus disputing with the Doctors, Dobson. | 25 Parable of the Prodigal Son—The Return, Dubufe. |
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| 31 Christ's Entry into Jerusalem, Dubufe. | 42 The Descent from the Cross, Rubens. |
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| 2 Bismark. | 12 Music Hall of Conversation House, Baden. |
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| 5 Fountain Gedeci, Luxemburg. | 15 Portrait of Richard Wagner. |
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| 12 Old Castle, Vadstena. | 49 Swedenborg's House. |
| 13 Panorama of Stockholm, from the Katrina Blissen. | 50 Solna Kyra. |
| 14 Skippsholmen, Stockholm. | 51 Mounds of Odin, Thor and Freyer, Old Upsala. |
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| 35 Riddarhus Church. | |
| 36 Ancient Tower, Oldest Building. | |
| 37 Coronation Church, Interior. | |

THE NOBLE ARMY OF MARTYRS IN CHINA.

"Slain for the word of God and the testimony which they held".—Rev. G. G.
BY G. H. CASE.

The ferocious cruelty of the Boxers inspired and encouraged by the wicked and deceitful Empress Dowager of China; and the splendid heroism and faithfulness of the missionaries and native Chinese Christians has never been surpassed in the history of the world.

Over two hundred missionaries and many thousand of native Chinese Christians were murdered in the most cruel manner that fiendish minds could devise.

"They were tortured, not accepting deliverance, that they might obtain a better resurrection. They had trials of cruel mockings and scourgings, yea, moreover, of bonds and imprisonment; they were stoned, were slain with swords; they wandered about in sheep skins and goat skins; being destitute, afflicted, tormented; of whom the world was not worthy; they wandered in deserts, and in mountains, and in dens and caves of the earth."

Mr. Charles H. Case, has had a long experience in promoting missionary work and a personal acquaintance with many of the martyrs. In order that he might bring their "great sacrifice" in a more real and vivid way before the public he has prepared a series of lantern slides with lecture. Many of the martyred ones had been in his home before they went to China, and some of the survivors of the siege have been at his table since their return to their own land. This has enabled Mr. Case to present many interesting facts and traits of character which would otherwise have been left out of a descriptive lecture.

- 1 Blessed are they that do His commandment.
- 2 Hymn—"Ye Christian Heralds go proclaim."
- 3 Bankers in Tsun Tsun.
- 4 Historical Archway at Fen Chopi.
- 5 Official Court Yard in Show Yung.
- 6 Tower of the Great Bell.
- 7 A native Chinese teacher at Pekin.
- 8 A native teacher reduced to poverty by the opium habit.
- 9 Mr. Wang.
- 10 Native school started by Mrs. Ament.
- 11 Native school, different view.
- 12 Bridgman school, Pekin.
- 13 Rev. D. Z. Sheffield.
- 14 Miss Luella Miner.
- 15 Mr. and Mrs. Sin Ching Lang.
- 16 Rev. Gow Jui.
- 17 Missionary Home for Women at Pekin.
- 18 Woman's Home on hills northwest of Pekin.
- 19 Girls' school at Kalgan.
- 20 Mrs. Chang and Mr. Teai.
- 21 Group of Martyrs.
- 22 Missionary fugitives from Kalgan, North China.
- 23 Their Caravan Crossing Asia.
- 24 Map of Siege of Pekin.
- 25 British Legation Gate Way.
- 26 Fortified Bridge on Legation Street.
- 27 First Secretary's house in British Legation.
- 28 The International Gun "Our Betsy".
- 29 Gate way of American Legation.
- 30 Scene just back of American Legation.
- 31 Improvised stand for guard of the American Marines.
- 32 The last mule led forth for slaughter.
- 33 Hurrah, Hurrah, the relief has come.
- 34 Miss Sheffield.
- 35 The two Miss Wykoffs.
- 36 Miss Nellie Russell.
- 37 Miss Grace Newton and Miss Gowens. of Presbyterian school, Pekin.
- 38 Their school in Pekin.
- 39 Mr. Whiting and Mr. Wherry.
- 40 Minister E. H. Conger.
- 41 Rev. William S. Ament.
- 42 Presbyterian Christian helpers who went through the siege.
- 43 Mr. Ament's boy or Beggar boy.
- 44 The only three boys who brought messages through.
- 45 Native Christians in conference at Tai Yuan-fu.
- 46 Rev. Henry Porter, D. D. M. D.
- 47 Miss Mary Porter.
- 48 The Governor of Shansi.
- 49 Hymn "When I survey the wondrous cross."

THE NOBLE ARMY OF MARTYRS IN CHINA—Continued.

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- 51 A Chinese Woman and Grand Child.
- 52 Group of Martyred Missionaries.
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- 54 Rev. George L. Williams, Martyr.
- 55 Mr. and Mrs. Williams at the door of their home at Taiku.
- 56 Mr. and Mrs. Williams, Mrs. Capp. Mr. and Mrs. Stokes, Miss French.
- 57 Three Children of Mr. Williams.
- 58 A souvenir sent to Mr. and Mrs. Williams in January 1890.
- 59 Mr. Clapp and Class of Native helpers.
- 60 Rev. Dwight H. Clapp of Taiku.
- 61 Mrs. Mark J. Clapp.
- 62 Rev. Charles J. Price.
- 63 Mrs. Price.
- 64 Florence Price.
- 65 Rev. Ernest R. Atwater.
- 66 Children of Rev. and Mrs. Atwater.
- 67 Mrs. Eva J. Price and Mrs. McConnell.
- 68 Group of Missionaries.
- 69 Rev. Francis W. Davis.
- 70 Sons of Mrs. Davis.
- 71 Mrs. Davis, her school girls and native helpers.
- 72 Mr. and Mrs. Dryer, of China Inland Mission.
- 73 Mr. and Mrs. Piggott, Dr. and Mrs. Edwards, Miss Brown and their Children.
- 74 Miss Edith A. Combs.
- 75 American and English Missionaries present at a native conference.
- 76 Miss Mary S. Morrill.
- 77 Miss Anna A. Gould.
- 78 Miss Rowenna Bird.
- 79 Horace T. Pitkin.
- 80 Gardner and Donald Tewksbury.

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AFRICA.

These slides were made from photographs brought from his field of labor by Rev. M. Fraser who has worked for years at Elat, W. Africa, under the Presbyterian Board. The lecture was prepared by the Rev. J. T. Ladd, under the direction of the missionary.

There is an interesting pictorial account of the Bulu Savages, their occupations, amusements, etc., of school and church work among them, and of the results. One series of illustrations widely presents the effects of witchcraft as it is believed in and practiced in Africa to-day.

We heartily commend this illustrated lecture to those who care to know what real missionary work is among savage heathen. It is a powerful missionary sermon.

- 1 Map of Africa.
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AROUND THE WORLD

By J. MARTIN MILLER.

The historical events of 1900 and 1901 have been of such thrilling character that the eyes of the world have been directed toward the far east, as never before. The geography, customs and habits of the Orientals, so little known before this time, have now become of great and increasing interest to the general public.

The writer has taken advantage of this fact and in his trip around the world spent most of his time in China, Japan and Ceylon. Some of his photographs were made in the "Forbidden City" where never before had a camera been. This "Around the World Trip" differs from the usual ones in that it combines with the scenes of public buildings and panoramic views of large cities, beautiful views of waterfalls, tropical plants, trees and products, coffee and tea plantations, and illustrates the customs and habits of the people, making an exhibition that will hold the attention and please the audience so that praise and commendation will go before and follow the exhibitor from place to place. Read the list of slides and notice the great variety of subjects treated.

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WITH READING

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401 St. Peter in Chains, full front.
402 View showing Statuary.

- 403 St. Peter in Chains, showing lower part of front which includes Statue of Moses and Statue on each side.
404 Interior of a Roman House.
405 Interior of a Roman House.
406 At the House of Lucullus.
407 Fountain of Love.

- 408 Cornelia and her Jewels.
409 Roman Gladiators going to the Circus.
410 Roman Prisoners passing under the Yoke.
411 Last Gladiatorial Combat in the Colosseum.
412 Last Moments of Caesar.
413 Chariot Race.
414 Cleopatra.
415 Antony's first Interview with Cleopatra.

ITALY.

- 416 Lake Maggiore, Palanga.
417 Lake Maggiore, Panorama de Sopra Stresa.
418 Stresa and Lake Maggiore from the Hills.
419 Sorento da Capodimonto.
420 Lake Como, Panorama of Como.
421 Lake Como, Menaggio.
422 Malta Voletta.

CAPRI.

- 423 Grotta Azzura.
424 View of Capri.
425 Street Scene.
426 Hotel Pagano.
427 Brezao (Birthplace of Petrarch).
428 Montoni.
429 A Malif.

POMPEII.

- 430 Stradia Stabiani.
431 Terme di Cornacalla.
432 Cable Road to Vesuvius.
433 Temple of Serapis Puteoli.
434 Rail Road up Vesuvius.
435 Amphitheatre.
436 Panorama of Pompeii.
437 Casa del Poeta Tragico.
438 Teatro Tragico.
439 House of the Poet.
440 Sarada delle Tombe.
441 House of Marcus Lucreius.
442 Temple of Isis.
443 Temple of Fortune.

NAPLES.

- 445 Panorama del molo.
446 St. Lucia.
447 Riviera di Chiaja.
448 Filla del Popolo.
449 Panorama dal Vomero.
450 Naples from the Sea.
451 Venus de Capua, Nat. Gallery.

EUROPEAN VIEWS—Continued.

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- 452 The English Garden.
453 View from Ville Franche Road.
454 View of the Harbor.

PISA.

- 455 Panorama of City.
456 Campo Santo.
457 Campo Santo.
458 Baptistry, Duomo.
459 Leaning Tower.
460 Baptistry and Duomo
461 Baptistry.
462 Baptistry.
463 Il Duomo.
464 Lamp of Galileo in Duomo.
465 Galleria inconsolabile camposanto.

VERONA

- 466 Arena.
467 Arena.
468 Arena.
469 St. Zeno.
470 Tomba dei Scaligeri.
471 Ponte Navi.
472 Acqua Morta.

TURIN.

- 473 Capuchin Mount and Monastery.
474 Palazzo Carignano.

GENOA.

- 475 Panorama of City.
476 Panorama of City.
477 Cathedral.
478 Mon. A Cristoforo Tomati.

FLORENCE.

- 479 Uffizi Gallery.
480 Uffizi Gallery, Interior della Tribuna.
481 Panorama.
482 Palazzo Vecchio.
483 Duomo.
484 Loggia di Larzi.
485 St. Michael in Duomo.
486 Tomb of Michael Angelo.
487 Bronze Door representing
Paradise on Baptistry.
488 Panel of Bronze Door.
489 Monument to Dante.
490 Tomb of Dante.
491 Uffizi Gallery.
492 Loggia di Lanzi, Rape of Polyxene.
493 Loggia di Lanzi.
494 Loggia di Lanzi.
495 Palazzo Vecchio.
496 Baptistry.
497 Bas Relief by Lucca della Robbia.

MILAN.

- 498 Milan Cathedral.
499 Milan and Cathedral.
500 Cathedral in Public Square.
501 Rear View of Cathedral.
502 View of the Top of Cathedral.
503 Principal Cupola of Cathedral.
504 Section of South side of Roof of
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505 Section of South side of Roof of
Cathedral.
506 Monument to Leonardo da Vinci.
507 Piazza del Duomo.
508 Galleria Vittorio Emanuele.
509 Victor Emanuel Arcade.
510 Victor Emanuel Arcade.

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- 511 Pictorial Map of City.
512 Panorama of.
513 Panorama of.
514 Grave of Canova.
515 City Hall.
516 Statue of Alexander (which Vander-
bilt offered 200,000 francs for and
was refused).
517 Entrance to the Ducal Palace.
518 Court of the Ducal Palace.
519 The Ducal Palace, Pracetti St. Mark,
from the Grand Canal.
520 Interior Ducal Palace.
521 Interior Ducal Palace.
522 Chamber of Council of 12.
523 St. Maria della Salute.
524 Grand Canal.
525 Rialto.
526 Palace in Grand Canal.
527 Venetian Scene.
528 Moonlight on the Grand Canal.
529 The Gondola.
530 View of Lagoon and Entrance to
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531 Scene on the Canal.
532 Panorama of Venice and Gondola.
533 Street leading over the Ponto Rialto.
534 Bridge of Sighs.
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536 Bridge of Sighs.
537 Principal Entrance to St. Marks.
538 St. Mark's Facade, General View.
539 Church of the Holy Saviour.
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541 The Grand Canal.
542 The Ducal Canal.
543 Plaza Doges.
544 Plaza Doges.

EUROPEAN VIEWS—Continued.

VENICE—Continued.

- 514 Golden Stairway, Palace Doges.
545 Council Room, New Library, Palace
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546 Palace of the Doge.
547 Interior Palace Doges.
548 Iron Gate and Council Tower.
549 Regina Palace (now the Government
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550 Caesar's Palace.
551 Business Street.
552 Moonlight on Grand Canal.
553 Moonlight on Grand Canal.
554 Regatta on Grand Canal.
555 St. Mark's Cathedral.
556 Piazza, St. Marks.
557 Piazza, St. Marks.
558 Piazza, St. Marks.
559 St. Marks—The Golden Horses of
Constantine, front view.
560 St. Marks—Golden Horses of Con-
stantine, side view.
561 Interior of St. Marks.
562 Scola, St. Marks (new public hospital).
563 Interior St. Marks.
564 Interior St. Marks, detail view.
565 Campanile and St. Marks.
566 Entrance to the Grand Canal.
567 Palace of the Doges and Campanile.

ENGLAND.

- 568 Chester, Nave of Cathedral.
569 York Minster, West Front.
570 York Minster, Chancel and East
Window.
571 Gladstone's Home and Family.
572 Portrait from Shakespeare from cele-
brated painting.
573 Bedford Bridge and Prison.
574 A Cottage Home.
575 Warwick Castle.
576 Warwick Castle, Cedar Room.
577 Warwick Castle and Cedars of Lebanon.
578 Salisbury Cathedral.
579 Salisbury Cathedral, Interior.
580 Salisbury, St. Anne's Gate.

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- 581 The Castle.
582 The Castle, Elizabeth Hall.
583 General View of Ruins.
584 View of Ruins.
585 Partial View from Painting as it ap-
peared in 1620.

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- 586 View from the Tower.
587 Oxford Street.
588 Christ Church.
589 Balliol Library.
590 The Martyrs Monument.
591 Part of College Building.
592 College Building.
593 College Building.
594 One of the Churches.
595 Part of Church.
596 Jesus College.

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- 597 Pictorial Map of London.
598 Royal Palace, Horse Guards.
599 Life Guardsman on Foot.
600 Albert Memorial.
601 Albert Memorial Statuary, Asia.
602 Albert Memorial Statuary, Europe.
603 Albert Memorial Statuary, Africa.
604 Albert Memorial Statuary, America.
605 Albert Memorial Statuary, Podium
Centre Group.
606 Tower of London, Site of Scaffold.
607 Trafalgar Square.
608 Trafalgar Square.
609 Houses of Parliament.
610 Haddon Hall.
611 Albert Hall.
612 London Bridge.
613 Bas Relief from the Tomb of the
Mausole, London Museum.
614 Her Majesty, the Queen.
615 Portrait of Queen Victoria.
616 Portrait of Edward VII.
617 Portrait of Queen Alexandria.
618 St. Paul from the River.

WESTMINSTER ABBEY.

- 619 View from the Dean's Yard.
620 Partial View.
621 Interior View.
622 Room of Coronation Chair.
623 Coronation Chair, Close View.
624 Tomb of Edward the III.
625 Tomb of Chas. and John Wesley.
626 Queen Elizabeth's Tomb.
627 West Side North Transept.
628 North Transept.
629 Chapel of Edward the Confessor.
630 Crusader's Tomb.
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EUROPEAN VIEWS—Continued.

WESTMINSTER ABBEY—Continued.
 632 Jenny Lind Tablet.
 633 Dean Stanley.
 634 Poet's Corner.
 635 Jerusalem Chamber.
 636 Shrine of Edward the Confessor.

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637 The Tay Bridge from the South.
 638 St. Andrews from the North West.
 639 Fountain Holyrood Palace.
 640 Fedburg Abbey, West Front.
 641 Netly Abbey, South Transept.
 642 Burns' Cottage, Alloway.
 643 Ellen's Isle, Loch Katrine.
 644 Looking up Loch Katrine.

EDINBURG.

645 City from Carlton Hill.
 646 The Castle from Grass Market.
 647 Dugal Stewart's Monument.
 648 Scott's Monument.
 649 John Knox's House.
 650 Princess Street from the Castle.
 651 St. Giles Church.
 652 Martyr's Monument in Greyfriars Churchyard.
 653 Edinburg Abbey, West Front.
 654 Melrose Abbey, South of Edinburg.
 655 Melrose Abbey, East Window.

LITTLE RED RIDING HOOD.

- | | |
|--|--|
| 1 Little Red Riding Hood's New Cloak. | 5 The Wolf in Grandmother's Night Cap. |
| 2 Little Red Riding Hood and Her Dog Tiny. | 6 The Wolf gets in Grandmother's Bed. |
| 3 She Talks to the Wolf. | 7 Wolf is caught. |
| 4 The Wolf knocks at the door. | 8 Wolf is sold to a Wild Beast show. |

VISIT FROM ST. NICHOLAS.

- | | |
|--|--|
| 1 "The children were nestled all snug in their bed". | 3 "And he looked like a pedler just opening his pack." |
| 2 "A miniature sleigh and eight tiny Reindeer." | 4 "Merry Christmas to all, and to all a good night!" |

THE TEN COMMANDMENTS.

- | | |
|---|--|
| 1 "Thou shalt have no other Gods before me." | 5 "Honor thy father and thy mother." |
| 2 "Thou shalt not make unto thee any graven image." | 6 "Thou shalt not kill." |
| 3 "Thou shalt not take the name of the Lord thy God in vain." | 7 "Thou shalt not commit adultery." |
| 4 "Remember the Sabbath." | 8 "Thou shalt not steal." |
| | 9 "Thou shalt not bear false witness." |
| | 10 "Thou shalt not covet." |
| | The Ten Commandments on one slide. |

ILLUSTRATED HYMNS.

We have the following Hymn slides words and illustrations either colored at 50 cents each or plain at 25 cents each.

- | | |
|---|--|
| 1 Jesus Keep Me Near the Cross. | 2 My Jesus I Love Thee. |
| The following hymns have both words, illustrations and bar of music and price as above. | |
| 3 God Be With You Till We Meet Again. | 7 I Think When I Read That Sweet Story of Old. |
| 4 Holy, Holy, Holy, Lord God Almighty. | 8 More Love To Thee. |
| 5 I Heard the Voice of Jesus Say. | 9 Onward Christian Soldier. |
| 6 In a World Where Sorrow Ever Will Be Known. | 10 Thy Life Was Given for Me. |
| | 11 Scatter Sunshine. |

THE SIEGE IN PEKIN.

The implements and methods of warfare have made great advancement during the past few decades.

The methods of communication between nations and the armies and agents have kept apace. No sooner had Dewey sunk the Spanish fleet than the news had been flashed to the whole world.

The destruction of Cervera's fleet was known the world over ere the smoke and flames from the beached wreck had died away.

Accustomed to almost constant and instant communication with their agents, the nations of the world were not prepared for the report that their Ambassadors and ministers were shut up in Pekin, in imminent danger of their lives.

But as day followed day without communication, the suspense, caused by rumors of massacre of the representatives, their wives and children, grew. Week after week dragged on. Inquiry after inquiry was sent out. The world waited. Never before had history recorded such an event. Think of it!

The representatives of America, England, Russia, Germany and France shut up in the Capitol of a nation at peace with them, with means of communication so perfect that minutes only separated them from their far away ambassadors, and in face of this, all communication refused!

The uprising of the Boxers, the connivance of the Empress Dowager, the Massacre of Missionaries and Native Christians, the murder of the German Ambassador, the siege and bombardment of the foreign legations, make a combination of events so startling and unexpected that the "Siege in Pekin" will go down in history as one of the most remarkable series of events recorded on its pages.

As the facts and incidents of the siege are brought out by the survivors, the public will become more and more interested.

A WORD ABOUT THE SLIDES.

The set of slides are all taken from photographs which were made during the siege. These have been secured from returned missionaries and others who had been in the Siege; some from the celebrated traveler Mr. James Martin Miller, who was on the ground and made photographs of places which never before had faced a camera.

The exhibitor who secures a set of these slides can rest assured that there is none better.

A careful perusal of the list of slides will convince you of their great variety and interest.

The lecture has been prepared by one who is personally acquainted with the leaders in the defense of the Legations.

Supplementary slides may be had by making selections from our sets on "The Imperial City", "Our Noble Army of Martyrs", "Around the World Trip" or "China Against the World".

The value of this set of slides will increase the longer you have them. They differ from the ordinary "War Set", in that all the great nations had representatives, who went through the siege. They can be used in any city in any country. All are interested because all have suffered.

SIEGE IN PEKIN.

- 1 Plan illustrating the Siege of Pekin.
- 2 Entrance to American Legation.
- 3 Section of Wall back of American Legation.
- 5 The Ch'ien Men or Front Gate.
- 6 View from the Ch'ien Men toward the Forbidden City.
- 7 Gateway British Legation.
- 8 Gateway British Legation, inside View.
- 9 Bell Tower and Bulletin Boards.
- 10 Front Tinger in the Legation.
- 11 Fortified Bridge on Legation Street.
- 12 First Secretary's House, British Legation.
- 13 Guard of Custom's Volunteers.
- 14 Group of American Missionaries.
- 15 British Marines, Legation Guards.
- 16 Group of British Subjects.
- 17 Gen. Cockburn's House, British Legation.
- 18 "Fort Cockburn", British Legation.
- 19 When the Troops arrived.
- 20 "Our Betsy", the International Gun.
- 21 Gun Stand in Mongol Market.
- 22 House and Gate in South Stable Court.
- 23 A Section of the Reinforced Outer Wall, British Legation.
- 24 Scene in the Han Jen Yuan.
- 25 Graves of some of the Victims of the Boxers.
- 26 View of portion of Wall that separates the Tartar City from the Chinese City.
- 27 Captain Riley's Body lying in the Front Gate.
- 28 Grave of American Marines and Russian Soldiers in Russian Legation.
- 29 Patrol of American Marines.
- 30 Mr. Ament's Chainless Wheel.
- 31 Private Turner of American Marines on improvised stand. Afterward killed.
- 32 Native Carts.
- 33 The front Tinger or Pavilion in the British Legation.
- 34 End view of Pavilion.
- 35 First Secretary's House, British Legation.
- 36 Legation Gate, barricades and Nordenfeldt.
- 37 Filling Sand Bags.
- 38 Scene in the Hanlin Yuan.
- 39 Steeping Place in the Methodist Compound.
- 40 Place where provisions were kept in Methodist Compound.
- 41 The Chapel Methodist Compound.
- 42 Fighting fire started by Boxers.
- 43 Cap. Hall of American Marines.
- 44 Native Messenger Boy (Dr. Ament's boy).
- 45 Three Messenger boys.
- 46 Aug 15, 1900 in British Legation.
- 47 Hurrah! Hurrah!
- 48 Sikhs resting after the March.
- 49 Scene on the Tennis after the Relief.
- 50 Colt Gun in front of American Legation.
- 51 Group of Foreign Ministers.
- 52 Group of the Tsung Li Yamen.
- 53 Members of the American Legation.
- 54 Li Hung Chang.
- 55 Mr. Ament and Mr. Gamewell.

HERE AND THERE IN THE UNITED STATES—12 Slides

- 1 Mount Washington, White Mountains.
- 2 The Battery at West Point
- 3 The Inclined Plane.
- 4 The Natural Bridge, Virginia.
- 5 Harper's Ferry.
- 6 Cotton Picking.
- 7 The Big Trees of California.
- 8 The Devil's Slide, Utah.
- 9 The Mississippi Bridge, St. Louis.
- 10 The Suspension Bridge, Cincinnati.
- 11 The Lincoln Monument, Springfield, Illinois.
- 12 Minnehaha Falls.

THE CIRCUS

Set of 70 beautiful slides from photographs. The lecture is so printed as to be appropriate when reduced to set of 50 in case full set is not desired.

- | | |
|--|---|
| 1 The Canvas Train | 36 The Alpine Goat |
| 2 The Animal Train | 37 The Deer |
| 3 Drawing Wagons off Train | 38 The Antelope |
| 4 Train-load of Horses | 39 The Trick Donkey |
| 5 Unloading the Elephant | 40 The Zebra |
| 6 Raising the Big Tent | 41 The Gnu or Horned Horse |
| 7 Driving a Stake | 42 The Transformation Clown |
| 8 The Kitchen | 43 Leopards |
| 9 Workmen's Eating Tent | 44 Hyenas and Panthers |
| 10 Dining Tent | 45 Royal Bengal Tigers |
| 11 General View of Wagons and Horses | 46 Royal Bengal Tiger, Tamed |
| 12 Getting ready for the Parade | 47 The Clown's Row |
| 13 Elephants Taking their Places | 48 The Hippopotamus |
| 14 Draft Horses' Tent | 49 Hippopotamus—Mouth Open |
| 15 Tightening the Ropes | 50 Lions |
| 16 The Clowa | 51 Lions—Lion Tamers |
| 17 Camels Coming | 52 The King of Beasts |
| 18 The Elephant | 53 Clowns in the Police Patrol Wagon |
| 19 Trick Ponies | 54 Performing Seals |
| 20 Horses Entering Ring | 55 Wrestling with a Bear |
| 21 Riding on his Head. | 56 They Clinch—The Bear and Man |
| 22 Quartette of Riders on one Horse | 57 The Bear Hug |
| 23 Clown and Donkey | 58 Baby Elephant and Mother |
| 24 Chariot Race | 59 Baby Camel and Mother |
| 25 Quartette of Lady Acrobats | 60 Group of Clowns |
| 26 Family of Acrobats | 61 Coming Elephants |
| 27 Candy and Peanut Boys | 62 Elephants Rehearsing |
| 28 Lady Bareback Riders | 63 The Elephant Lock Step |
| 29 Lady Bareback Rider Dismounted | 64 The Elephant's Proboscis |
| 30 Spiral Unicycle Ascensionist | 65 The Clown Band, eager for their turn |
| 31 "A Hold Up" | 66 The Elephant's Tete-a-tete |
| 32 Eight Foot Giant and Tom Thumb, Jr. | 67 The Elephant's Pyramid |
| 33 Punch and Judy, Revised | 68 The Clown Band |
| 34 The Colored Band | 69 Going Home—Circus is out |
| 35 The Trained Monkey | 70 The Great Tent |

BUY YOUR OWN CHERRIES, with Lecture.

- | | |
|--|--|
| 1 "You Touch Them if You Dare, Sir!" | 6 "I Say, Guv'nor, What's this Leg of Mutton a Pound?" |
| 2 "Yes Sir," Said the Man, and Soon Placed Them in His Hands | 7 "Come, Here's a Leg of Mutton for Him." |
| 3 He Opened a Bag of Cherries on the Bench | 8 A Plate of Nice, Rosy, Red Cherries |
| 4 "Well, Will You Have a Glass of Something Short?" | 9 He Himself has Built a Nice Row of Houses |
| 5 She Went to the Window | 10 Now in a Handsome Villa |

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

NATIVE ABORIGINES.

- 1 Rain in the Face
- 2 Crow Indians—Crow Agency, Montana
- 3 Lone Bull
- 4 No Neck Chief
- 5 Knife
- 6 Chief Two Strike
- 7 Saddle, Blanket, and Good Dog
- 8 Chief Tar-Boo-Cha-Kil
- 9 Omaha Dance (Rosebud Agency, S. D.)
- 10 Woman Dress (He Saved Gen. Crook's Life)
- 11 Pen Horse
- 12 Black Eagle
- 13 Little Crow
- 14 High Bear
- 15 Bear Pipe
- 16 Short Bull
- 17 Yellow Breast
- 18 Red Cloud, Chief the Pine Ridge Agency, S. D.
- 19 Gall
- 20 Curley Crow, Scout
- 21 Little Wolf, Chief
- 22 Ellis Standing Bear
- 23 Hanging Rock, Sylvan Rock, S. D.
- 24 Only Survivor of Custer Massacre
- 25 Jack Red Cloud
- 26 Young Man Afraid of his Horses
- 27 Crow Dog
- 28 Rushing Eagle Sioux
- 29 Grass House Wichita
- 30 Kicking Bear
- 31 Ouray, Me Chief
- 32 Red Tomahawk (the slayer of Sitting Bull)
- 33 Natchey
- 34 Joe Busch
- 35 Chief Charles—Flat Head
- 36 Appeltone and Family, Chief of the Kiowa Indians, Indian Territory
- 37 Apache Indian Camp
- 38 Apache Squaw carrying wood for camp
- 39 Big John and Family, Comanche Indians
- 40 Caddo, Indian Buck
- 41 Caddo Indian Butchering a Beef
- 42 Chief Inanah Parker with two of his Wives
- 43 Comanche Squaw taking down tepee
- 44 Deer Hunting near Chickasha, Indian Territory
- 45 Geromino, Chief of the notorious band of Arizona Apache Indians, now a prisoner of War at Fort Sill
- 46 Kiowa Girls of Anadarko
- 47 Kiowa Papoose in Cradle. Value of Cradle \$75.00
- 48 Kiowa Squaw and Papoose
- 49 Kiowa Squaw and Papoose
- 50 Little Kiowa Boy
- 51 Little Kiowa children as seen in every day life
- 52 Lone Wolf with his Anti-Allotment party
- 53 Millie Oytant, Dress trimmed with Elk Teeth, value \$1000
- 54 Mille and Cora, Kiowa Indian Belles, dresses trimmed with Elk Teeth, value \$500
- 55 Poor Buffalo, Kiowa Indian Warrior
- 56 Rock Island Train leaving Chickasha for Lawton
- 57 Scenes on the Streets of Chickasha
- 58 Views around Granite
- 59 Views around Fort Sill, watering cattle on Cache Creek
- 60 Wichita Indian, Grass house near Anadarko
- 61 Wichita Indians playing Monte
- 62 Moki Indian Working in His Corn Field
- 63 Taquin, Moki Snake Priest
- 64 Mother and Daughter, Moki Indians
- 65 Moki House
- 66 Moki Indian Knitting
- 67 Moki Indian Woman and Baby
- 68 Moki Indian Woman Grinding Corn
- 69 A Moki Indian Spinning
- 70 Moki Indian Wood Hauler
- 71 Crow Family and Sheep Dog
- 72 Indian Sweat Bath Crow
- 73 Crow Family Starting to Trading Place
- 74 Pueblo Indians and Carreta
- 75 Group of Navajos, Southeastern Utah
- 76 Navajos Blanket Weaver
- 77 Ute Children
- 78 Cheyennes, Squaws and Papoose
- 79 Group of Cheyennes
- 80 A Cheyenne Camp

NATIVE ABORIGINES. Later Views.

POSES FACION AND FASHION COSTUMES

FOR USE AND DESCRIPTION SEE PAGE 152

These slides are made from the latest Paris fashion plates, artistic in design and beautifully colored.

The set consists of 25 slides representing different styles of ladies' evening dress, street costumes, etc.
They will be sold separately or in sets, as desired.
Price, 75 cents each.

POSES COSTUMES AND ANCIENT COSTUMES
Ancient, Mediaeval and Modern Female Costumes

FOR USE AND DESCRIPTION SEE PAGE 151

Price, 75 cents each.

- | | | |
|--|--|------------------|
| EGYPTIAN, (from earliest times to 400 A. D.) | 33 Woman of Rank | FRENCH A. D. 900 |
| 1 Lady of Rank | 34 Lady | |
| 2 Princess | 35 Princess | |
| 3 Queen | 36 Woman of Rank | |
| SYRIAN (from earliest times to 400 A. D.) | 37 Common Woman, 1000 A. D. | |
| 4 Woman, common rank | 38 Lady of Rank 1100 A. D. | |
| 5 Dacian Woman | 39 Queen, 1100 A. D. | |
| GREEK (from earliest times to 400 A. D.) | 40 Lady of Rank, 1200 A. D. | |
| 6 Female costume | 41 Princess, 1200 A. D. | |
| 7 Female basket bearer | 42 Queen, 1300 A. D. | |
| 8 Priests of Ceres | 43 Princess | |
| 9 Lady of Rank | 44 Lady of Rank, different costume | |
| 10 Female Dancer | 45 Isabel of Bavaria, Consort of Chas. VI, and Ladies of her suite | |
| 11 Woman | FRENCH A. D. 1400. | |
| 12 Female Bacchanant | 47 Princess | |
| ASIA MINOR. | 48 Princess, different view | |
| 13 Woman of the Olden time | 49 Lady of Rank | |
| 14 Lady of Rank | 50 Lady of Rank, different costume | |
| 15 Etruscan Woman | 1500 A. D. | |
| 16 Etruscan Woman, different costume | 51 Anne of Brittany | |
| ROMAN | 52 Lady of Rank | |
| 17 Roman Matron | 53 Lady of Court | |
| 18 Roman Christian Woman | 54 Queen Claudia | |
| 19 Roman Christian Woman, different view | 55 Catherine de Medici, 1559 A. D. | |
| 20 Roman Christian Woman, different view | 1600 A. D. | |
| ANGLO SAXON | 56 Elizabeth, daughter of Henry II | |
| 21 Boadicea, British Chieftaness | 57 Margaret of Lorraine | |
| 22 Woman of Rank | 58 Lady of Court | |
| BYZANTINE, A. D. 300. | 59 Lady of Rank, 1750 A. D. | |
| 23 Empress Theodora | 60 Lady of Rank, 1780 A. D. | |
| 24 Woman of Rank | 61 Lady of Rank, 1790 A. D. | |
| 25 Empress, A. D. 1000 | 62 Empress Josephine, 1804 | |
| FRANKS, A. D. 400 to 700 | 63 Lady of the Court, 1808 | |
| 26 Woman of Rank | 64 Lady of the Court, 1814 | |
| 27 Princess | 65 Lady of the Court, 1865 | |
| 28 Empress | 1700-1750. | |
| 29 Clotilda, Queen of Franks | 66 Lady of Rank | |
| 30 Fredegonda | 67 Lady of Rank, different view | |
| 31 Woman of Rank, 800 A. D. | 68 Lady of Rank, different view | |
| 32 Woman of Rank, 800 A. D. | | |

In ordering slides, please give page of catalogue, number of slide and title.

POSES COSTUMES AND ANCIENT COSTUMES—Continued.

- GERMAN A. D. 1000.
 59 Cunegonda, consort of Emperor Henry the II
 70 Princess
 71 Consort of Henry the Lion, 1100 A. D.
 72 Princess, 1100 A. D.
 73 Lady of Rank, 1200 A. D.
 74 Lady of Rank, 1200 A. D.
 75 Empress Anna, 1281 A. D.
 76 Queen, 1300 A. D.
 77 Woman of Rank, 1300
 78 Female Citizen, 1450
 79 Female Citizen, 1450
 80 Duchess, 1450
 81 Maiden of Rank, 1450
 82 Maiden of Rank, 1450
 83 Female Citizen
 84 Female Citizen, different costume
 1500 A. D.
 85 Princess
 86 Lady of Rank
 87 Church Lady
 1600 A. D.
 88 Woman from Nuremburg
 89 Woman from Misnia
 90 Woman from Swabia
 91 Woman from Frankfurt
 92 Woman and Child from Silesia
 93 Woman from Augsburg
 94 Woman of Rank
 1700 A. D.
 95 Costumes of Female citizens
 96 Costumes of Female citizens
 ITALIAN 1200 A. D.
 97 Venetian Lady of Rank
 98 Dominican Sister
 99 Common Woman, 1300 A. D.
 100 Woman of Rank, 1300 A. D.
 101 Female Citizen, 1400 A. D.
 102 Queen of Cypress, 1400 A. D.
 103 Lady of Rank, 1400 A. D.
- 1500 A. D.
 104 Wife of the Doge
 105 Woman of Rank
 106 Lady of Rank
 107 Lady of Rank, 1550 A. D.
 108 Lady of Rank, 1600 A. D.
 NORMAN 1000 A. D.
 109 Lady of Rank
 110 Queen
 SPANISH 1300.
 111 Lady of Rank
 112 Lady of Rank, different costume
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 113 Lady of Rank
 114 Princess and attendant
 115 Princess, back view
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 117 Queen of Isabella
 1600 A. D.
 118 Mary of Portugal, first consort of Philip II
 TURKS 1500
 119 Turkish Maiden
 120 Sultana
 NETHERLAND 1600 A. D.
 121 Woman
 122 Woman, different costume
 123 Woman, different costume
 124 Woman, different costume
 125 Woman, different costume
 NORMAN 1000 A. D.
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 127 Queen
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 128 Lady of Rank
 129 Lady of Rank, 1500 O. D.
 130 Margaret of Scotland, 1500 A. D.
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 131 Female Citizen
 132 Lady of Rank
 133 Scotch Lady of Rank

POSES COSTUMES AND ANCIENT COSTUMES

Costumes of Churchmen, Kings and Warriors of Ancient and Modern Times

FOR USE AND DESCRIPTION SEE PAGE 151

Price, 75 cents each

- EGYPTIAN (before 400 A. D.)
 1 Man of Rank
 2 Royal Fan Bearer
 3 Prince
 4 King
 5 King in War Costume
 6 King in Ceremonial Costume
- ASSYRIAN (before 400 A. D.)
 7 Prime Minister
 8 Umbrella Bearer
 9 King
 10 Weapon Bearer
 11 Court Official
 12 Warrior
 13 King in Battle

In ordering slides, please give page of catalogue, number of slide and title.

POSES COSTUMES AND ANCIENT COSTUMES—Continued.

- HITHER ASIA (before 400 A. D.)
 14 Syrian Warrior
 15 Hebrew Man of Rank
 16 Jewish Priest
 17 High Priest in Full Dress
 18 High Priest during Feast of Expiation
 PERSIAN (before 400 A. D.)
 19 King in War Costume
 20 Warrior of Rank
 21 Body Guard
 EAST EUROPE
 22 Samaritan Warrior
 23 Dacian Warrior
 24 Dacian King
 25 Scythian Warrior
 26 Prince
 GREEK (before 400 A. D.)
 27 Traveling costume
 28 King
 29 Commander in Chief
 30 King
 31 Philosopher
 32 Citizen
 33 Priest of Bacchus
 34 Warrior
 35 Man of the Commonality
 ASIA MINOR (before 400 A. D.)
 36 Man of the Olden Time
 37 Warrior
 38 Military Chief
 39 Nobleman
 ETRUSCAN (before 400 A. D.)
 40 Warrior
 41 Priest
 42 Nobleman
 ROMAN (before 400 A. D.)
 43 Peasant
 44 Traveling Costume
 45 Nobleman
 46 Priest of Jupiter
 47 High Priest
 48 Public Orator
 49 Senator
 50 Citizen of the Later time
 51 Equestrian
 52 Soldier
 53 Soldier
 54 Soldier
 55 Standard Bearer
 56 Horn Flower
 57 Chieftain
 58 Slinger
 59 Lictor
 60 General
 61 Triumpher
 62 Magistrate
- GALLIC (before 400 A. D.)
 63 Romanized Gaul
 64 Gallic Warrior
 65 Priestly Costume
 66 German Warrior
 67 Druid
 ROMAN CHRISTIAN (before 400 A. D.)
 68 Grave Digger in the Catacombs
 69 Priest
 70 Soldier
 71 A Roman
 ANGLO SAXON A. D. 500-1000
 72 Warrior
 73 King, 750 A. D.
 74 Man of Rank
 75 Man of Rank, different costume
 76 General, 975 A. D.
 77 King, 966 A. D.
 78 Bishop, 900 A. D.
 BYZANTINE A. D. 300-700
 79 Theodosius, 379 A. D.
 80 Consul, 458 A. D.
 81 Justinian, 565 A. D.
 82 Man of Rank
 83 Bishop Maximianus
 84 Phocas, 610 A. D.
 85 Justinian II, 711 A. D.
 86 Warrior, 800 A. D.
 87 Man of Rank
 88 Arms Bearer
 89 Basilus, 886 A. D.
 90 Bishop
 91 Emperor
 92 Basilus II, 1025 A. D.
 FRANKS 400-600 A. D.
 93 Citizens of Position
 94 Armed Frank
 95 Clovis, King of the Frank, 481 to 511 A. D.
 96 Clotaire, 511 A. D.
 97 Man of Rank, 700 A. D.
 98 Warrior
 99 Benedictine Monk
 100 Charlemagne
 101 Warrior, 800 A. D.
 102 Man of Rank, 800 A. D.
 103 Priest
 104 Charles the Bold
 FRENCH A. D. 1900
 105 Man of the Lower Rank
 106 King
 107 Warrior
 108 Bishop
 109 King

In ordering slides, please give page of catalogue, number of slide and title.

POSES COSTUMES AND ANCIENT COSTUMES—Continued.

110 Bishop	1000 A. D.	159 Henry II. 1559 A. D.
111 Warrior		160 A Guard under Charles IX.
112 Man of Rank		161 Swiss Guard
113 Earl		162 A Soldier
114 King Henry I. 1037		163 Doctor of Medicine
115 Knight of First Crusade		164 Henry III. 1589 A. D.
	1100 A. D.	165 Henry IV. About 1600 A. D.
116 Peasant		166 A Page
117 Man of Rank		167 Soldier
118 Warrior		168 Cavalier
119 Pilgrim		GERMAN A. D. 1000
120 King		169 Warrior
121 Knight		170 Prince
122 Knight		171 Noble
	1200 A. D.	172 Emperor Henry II. 1024 A. D.
123 Costume of a Citizen		173 Bishop
124 Costume of a Citizen, different		174 Rudolph of Swabia. 1080 A. D.
125 Costume of a Citizen, different		1100 A. D.
126 Carthusian Friar		175 Emperor Frederick I. (Barbarossa) 1197
127 Minister of the Order "de la Frappe"		176 Nobleman
128 Man of Rank		177 Nobleman
129 Knight		178 King
	1300 A. D.	179 Bishop
130 Citizen Costume		180 Warrior
131 Citizen Costume, different		181 Warrior
132 Citizen Costume, different		182 Warrior
133 Noble		183 Knight
134 Man of Rank		184 Knight
135 Sergeant-at-arms		185 Falconer
136 Duke of Burgundy		186 Jew
137 Knight		187 Knight of the Teutonic Order
138 King		188 Duke Henry of Breslaw
139 Prince		189 Earl
	1400 A. D.	190 Emperor Frederick II. 1250 A. D.
140 Citizen		1300 A. D.
141 Citizen, different costumes		191 Armed Citizen
142 Charles VII		192 Builder
143 Page		193 Knight
144 Herald		194 Count of Thüringen
145 Prince		195 Count
146 Knight of Golden Fleece		196 Gunther von Schwarzburg, 1349
147 Philip the Good, Duke of Burgundy		197 Louis the Bavaria
148 Cross-Bow-man		1350 A. D.
149 Knight		198 Count of Thüringen
150 Man of Rank		199 Knight in Battle Costume
	1500 A. D.	200 Knight in Battle Costume
151 Admiral d' Ambrose		201 Knight in Battle Costume
152 Huntsman		202 Knight in Battle Costume
153 Body-guard		203 Man of Rank
154 Nobleman		204 Man of Rank
155 Francis I, 1547 A. D.		205 Man of Rank
156 Francis I, 1547 A. D., different costume		206 Man of Rank
	1550 A. D.	207 Emperor Sigismund
157 Musketeer		208 Elector Bishop
158 A Soldier		209 Duke of Bavaria
		210 Jew

In ordering slides, please give page of catalogue, number of slide and title.

POSES COSTUMES AND ANCIENT COSTUMES—Continued

211 Knight		264 Sapper
212 Knight		265 Triumph
213 Knight		266 Captain
	1450 A. D.	267 Nobleman
214 Senator		268 Knight
215 Patrician		269 Ensign
216 Patrician		270 Margrave of Brandenburg
217 Patrician		1600 A. D.
218 Knight		271 Mercenary
219 Patrician		272 Musketeer
220 Patrician		273 Artilleryman
221 Jester		274 Harquebusier
222 Knight		275 Captain
223 Bailiff		276 Standard bearer
224 Citizen		277 Dragon
225 Carpenter		278 Musketeer
226 Canon		279 Cuirassier
227 Bishop		280 Wallenstein, Generalissimo
228 Knight		281 Man of Rank, first half of century
229 Knight		282 Man of Rank, second half of century
230 Crossbowman		283 Man of Rank, end of century
231 Archer		284 Protestant Clergyman
232 Elector		1700 A. D.
	1500 A. D.	285 Peasant
233 Patrician		286 Protestant Clergyman
234 Patrician		287 Costume of Magistracy
235 Warrior		288 Bishop
236 Elector		289 Citizen
237 Dr. Martin Luther		290 A Brandenburg Cuirassier, 1700
238 Man of Learning		291 Prussian Infantry Musician, 1704
239 Jew		292 Prussian Artilleryman, 1709
240 Knight		293 Prussian Grenadier, 1750
241 Huntsman		294 Prussian Infantry, 1741
242 Imperial Herald		295 Hussar
243 Knight		296 Officer of Dragoons
244 Knight		297 General of Cuirassiers
245 Knight		298 Frederick II.
246 Citizen of Rank		299 General Ziethen
247 Citizen of Rank		300 Officer of Infantry of Guard
248 Soldier		1900 A. D.
249 Soldier		301 Cuirassier, Uhlan and Dragoon, 1814
250 Soldier		302 Infantry of the Line
251 Drummer		303 General
252 Peasant of Shoe League		304 Silesian Militia
253 Peasant of Shoe League		305 Militia Cavalry
254 Musician		306 The Line, 1830
255 Elector John Frederick		307 The Bodyguard, 1840
256 Bishop		308 Cuirassier, 1850
257 Knight		309 Officer of Guard, 1864
258 George Frundsberg, Commander-in-chief of Charles V.		ITALIAN
259 Huntsman		310 Black Friar
	1500 A. D.	311 Cordier
260 Soldier		312 Cardinal Legate
261 Armed Citizens		313 Bishop in Travelling Costume
262 Ensign		314 Venetian of Rank
263 Provost Marshal		315 Warrior

In ordering slides, please give page of catalogue, number of slide and title.

POSES COSTUMES AND ANCIENT COSTUMES—Continued

- 316 Pope 1200
317 Doge of Venice
1300 A. D.
318 Pope
319 Cardinal
320 Archbishop
321 Citizen
322 Man of Rank
323 Man of Rank
324 Knight
325 Knight
326 Knight
327 Bernabo Visconti, 1385
328 Roman Senator
329 Doge of Venice
330 Cimabue, in citizen dress
331 Man of Rank
332 Man of Rank
333 Doge of Venice
1400
334 Florentine
335 Page
336 Young Italian
337 Magistrate
338 Florentine Magistrate
339 Venetian Senator
340 Man of Rank, Milan
341 Man of Rank, Venice
342 Young Man
343 Page
1400 A. D.
344 Pope
345 Pope in House Costume
346 Cardinal
347 Venetian of Rank
1300 A. D.
348 Man of Rank
349 Man of Rank
350 Pope in Pontificals
351 Procurator of St. Marks
352 Doge
ENGLISH 1200 A. D.
353 Warrior
354 Warrior
355 Hunter
356 Fool
357 King John 1216
358 Knight-Templar
359 Knight
360 Bishop
361 Knight, 1333
362 Crossbow Man
363 Court Costume
364 Man of Rank
365 Citizen
366 Knight, 1377
367 Edward, the Black Prince
1400 A. D.
368 Edward III., 1377 A. D.
1400 A. D.
369 Knight
370 Henry V.
371 Earl
372 Soldier
373 Knight
374 Knight, 1450
375 Member of a Court Martial
1450-1500.
376 Knight of the Garter
377 Warrior
378 Serving Man
379 Citizen
380 Minstrel
381 Richard III.
382 Earl of Warwick
1500-1550.
383 Man of High Rank
384 Chancellor Sir Thomas More 1535
385 Earl of Surrey 1540
386 Henry VIII.
387 Edward VI., 1553
1550-1900.
388 Soldier
389 Soldier
390 Halberdier
391 Halberdier
392 Bishop
393 Lord Mayor of London
394 Nobleman
395 Nobleman
396 Queen Elizabeth, in Royal Robes and
Chair
397 Knight of the Order of Garter
1600
398 Charles, Prince of Wales
399 Nobleman
400 Son of Charles I.
401 Charles I.
402 Soldier
403 Chancellor
SPANISH 1300.
404 Man of Rank
405 Man of Rank
406 Knight
407 Warrior, Moorish
408 Warrior, Moorish
409 King of Granad
410 King of Granad, Sitting
SPANISH 1400.
411 King Ferdinand, 1416
412 King Henry IV., 1474
413 Ferdinand the Catholic
414 Man of Rank
415 Soldier
416 Count

In ordering slides, please give page of catalogue, number of slide and title.

POSES COSTUMES AND ANCIENT COSTUMES—Continued

- 1500-1600.
417 Ferdinand Cortez, 1549
418 Don Louis Quijada, General of
Charles V., 1570
419 Don Sohn of Austria, 1678
420 Duke of Alva, 1582
421 Nobleman
422 Jesuit
423 Soldier
424 Biscayan Peasant
425 Armor of the Duke of Alva
426 Philip the II., 1598
SLAVONIC 1400.
427 Russian Warrior
428 Russian Warrior
429 Russian Nobles
430 Russian Nobles
431 Russian Czar
432 Hungarian of Rank
433 Russian Warrior
434 Russian Warrior
435 Bohemian Warrior
436 Russian Merchant
437 Russian Grandee
438 Man of Strelitz
439 Hungarian Chief
1500 A. D.
440 Hungarian Chief
441 Hungarian Chief
442 Polish Grandee
443 Russian Warrior
444 Polish Chief
445 Hungarian Warrior
446 Hungarian Warrior
MEXICO 1500.
447 King
448 Warrior
449 Warrior
450 High Priest
451 Priest of the God of War
452 Man of Rank
453 Man of Rank
454 Chief
455 Warrior
456 Standard bearer
TURKS 1500.
457 Sultan
458 Guard
459 Janizary
AUSTRIA 1600
460 Croat
461 Austrian Cuirassier, 1683
462 Austrian Infantry, 1670
463 Austrian Artillery, 1671
464 Brandenburg Dragoon, 1688
465 Brandenburg Infantry, 1683
466 Pole
467 Swede
468 King John Sobiesky
469 Gustavus Adolphus. 1632
NETHERLANDS.
470 Soldier
471 Soldier
472 Man of Rank
473 Man of Rank
474 Soldier
475 Soldier
ECCESTASTICAL COSTUMES.
476 Bishop in full Pontificals
477 Pope Tiaras, 11th Century
478 Pope Tiaras, 12th Century
479 Pope Tiaras, 14th Century
480 Pope Tiaras, 16th Century
481 Cardinal's Hat
482 Bishop, 15th Century
483 Precentor, 15th Century
484 Cappa Magna of Cardinal
485 Cappa Magna of Cardinal
486 Cappa Magna of Bishop
487 Pope
488 Cardinal
489 Canon in Cape and Amess, 15th
Century
490 Canon in Cape and Amess, 15th
Century
491 Priest in Cape and Soutanne
492 Bishop in the Zinnar
493 Priest in the Soutanne
494 Bishop in ordinary Vestments
495 Bishop in house costume
496 Abbe time of Louis XVI.

In ordering slides, please give page of catalogue, number of slide and title.

POSES PLASTIQUE

FOR USE AND DESCRIPTION SEE PAGE 150.

If assortment is left to our selection, we will cheerfully give the benefit of our experience and will send only those which in our judgment are best adapted to the requirements of the exhibitor.

- 1 Portrait of McKinley in center of flag, with sunburst and "Nearer My God to Thee," printed underneath
- 2 American Flag
- 3 German Flag
- 4 English Flag
- 5 French Flag
- 6 Spanish Flag
- 7 Cuban Flag
- 8 Goddess of Liberty
- 9 U. S. Coat of Arms
- 10 Sunburst
- 11 Love veiled, statuery
- 12 Water babies
- 13 Little dogs in barrel
- 14 Moonlight, owl and bats
- 15 Rock of Ages—the Cross
- 16 Rock of Ages—clinging to the Cross
- 17 and 18 Cloud scenes
- 19 Goddess of Liberty, different from No. 8
- 20 Goddess of Liberty, different from No. 19
- 21 Witch in Sky
- 22 Peacock
- 23 Shower of Butterflies, group 1
- 24 Shower of Butterflies, group 2
- 25 Shower of Butterflies, group 3
- 26 Shower of Butterflies, group 4
- 27 Shower of Butterflies, group 5
- 28 Shower of Butterflies, group 6
- 29 Shower of Butterflies, group 7
- 30 Pair of Butterflies
- 31 Large Butterfly, wing spread
- 32 Large Moth, back view
- 33 Large Moth, side view
- 34 Shower of Birds, group 1
- 35 Shower of Birds, group 2
- 36 Serpent in flames
- 37 Serpent
- 38 Dragon
- 39 Demon
- 40 Sea Serpent
- 41 Lobster
- 42 Uncle Sam
- 43 Sheaf of Oats
- 44 to 64 Twenty varieties of wall paper, taken from the latest and most popular designs. All are richly colored. A few of these slides will add variety to a selection, and will be found a valuable addition to any outfit.
- 65 Red Roses
- 66 Yellow Roses
- 67 White Roses
- 68 Variegated Colors
- 69 Bunch of Violets
- 70 Bunch of Pinks
- 71 Showers of Stars
- 72 Portrait of McKinley
- 73 Portrait of Roosevelt
- 74 Washington
- 75 Lincoln
- 76 Early White Rose
- 77 Great Rhododendron
- 78 White Swamp Honey Suckle
- 79 White Daisy
- 80 Blue Flag
- 81 Mountain Laurel
- 82 Cypress Vine
- 83 Black Eyed Susan
- 84 Lady's Slipper
- 85 Honeysuckle
- 86 American Geranium
- 87 Violets
- 88 Meadow Beauty
- 89 Rose Mallow
- 90 Shamrock
- 91 Bunch of Water Lilies
- 92 Easter Lily
- 93 Group of three Easter Lilies
- 94 Swans and Water Lilies
- 95 Lyre Bird
- 96 Bunch of Daisies

Special slides made from designs suggested or furnished. Slides furnished with or without opening for head. New designs and slides are being made. Slides are full size 3 1/4 x 4 inches and will fit any regular size slide carrier.

THE WONDERS OF AMERICA, or UNCLE SAM'S SUCCESS.

*SET NO. 1. SEE PAGE 148

- | | |
|---|--|
| <ol style="list-style-type: none"> 1 *Uncle Sam 2 *Map—Expansion of the United States, across the Continent 3 Admission Day in San Francisco 4 *Map—Expansion of the United States, across the Pacific 5 GREATEST NATURAL SCENERY 6 *View from Summit of White Mountains 7 *The Prairies of the Middle West 8 *The Gold Coast 9 Mt. Shasta and the Sierras 10 Puget Sound 11 The Klondike, Steamer ready to leave with one million dollars in Gold. 12 *Mammoth Cave 13 Natural Bridge 14 Niagara Falls—American 15 *Niagara Falls—Horse Shoe 16 *Mississippi River—New Orleans Banks 17 Mississippi River—Ceyzers 18 Yellowstone Park—The Falls 19 The Big Trees—California 20 *Yosemite Valley—El Capitan, its Mirror in Lake 21 Yosemite Bridal Veil Falls 22 *Grand Canyon—Colorado River, No. 1 23 Grand Canyon—Colorado River, No. 2 24 AGRICULTURE 25 *Dakota Wheat Field 26 *Corn Field—Nebraska 27 *Southern Cotton Fields 28 Cotton Compress 29 Southern Sugar Field—Cutting Cane 30 Southern Sugar Field—Hauling in Cane 31 *Texas Cattle Ranch 32 MINES 33 *Cripple Creek Gold Mines 34 Independence Mine 35 *Copper Mines—Butte, Montana 36 Coal Mines—Pennsylvania 37 *Oil Gushers—Texas 38 MANUFACTURERS 39 Billion Dollar Steel Works 40 *World's Biggest Reaper Works 41 World's Biggest Flour Mill 42 World's Biggest Wagon Works—In Infancy 43 *World's Biggest Wagon Works—Of Today. | <ol style="list-style-type: none"> 41 *Largest Stock Yards 42 Biggest Packing Plant—No. 1 43 *Biggest Packing Plant—No. 2 44 Mammoth Office—800 Employees in one room 45 The Greatest Lumber Yard 46 Logging Camps 47 *Arrival of the Lumber Fleet 48 Grain Elevators—Greatest Grain Market 49 *The Clearing House, New York City 50 The Stock Exchange, New York City 51 *New York's Greatest Dry Goods House 52 Chicago's Greatest Dry Goods House—Wholesale 53 *Chicago's Greatest Dry Goods House Retail 54 The Dry Goods Merchant Prince of Today 55 TRANSPORTATION 56 The Train which Photographed Itself 57 *Dining Car 58 The Empire State Express—Fastest Train in the World 59 The Greatest Locomotive, No. 2999 60 *Railroad Clearing House Chicago 61 Sam'l F. B. Morse, and the Telegraph 62 *Cyrus W. Field, and the First Atlantic Cable 63 *Landing of the Atlantic Cable 64 Terminus of the Atlantic Cable 65 *John W. Mackay, and the Pacific Cable 66 Prof. Bell and the Telephone 67 INVENTION 68 *The Patent Office—Washington 69 Elias Howe and the Sewing Machine 70 Harvesting Grain—Old Style 71 Harvesting Grain—New Style 72 *Harvester and Thrasher combined—Latest Style 73 *The Linotype—Typesetting Machine 74 Hoe's Double Quadruple Combination 75 *Couple Press 76 *Thomas A. Edison 77 Electric Lighting 78 The Electric Tower 79 EDUCATION 80 *The Little Red School House 81 The High School 82 The Interior College 83 The Great University—(Stanford's) 84 The Chautauqua Institute |
|---|--|

THE WONDERS OF AMERICA, or UNCLE SAM'S SUCCESS—Continued

LIBRARIES

- 81 The Boston Public Library
- 82 The Chicago Public Library
- 83 *The Congressional Library, Washington, D. C.

ARCHITECTURE

- 84 The Mormon Temple, Salt Lake City
- 85 *The Masonic Temple, Chicago
- 86 The Court of Honor, World's Fair

GREAT DISASTERS

- 87 *Cyclones
- 88 *The Galveston Tragedy
- 89 The Chicago Conflagration

ENGINEERING TRIUMPHS

- 90 *Chicago Restored
- 91 The Brooklyn Bridge
- 92 The Ferris Wheel
- 93 *The Drainage Canal—Excavating Rock
- 94 The Drainage Canal—Excavating Earth
- 95 The Drainage Canal—The Controlling Works
- 96 *The Drainage Canal—Looking West from Willow Springs

GOVERNMENT

- 97 *Surtender of Cornwallis—Destiny Decided
- 98 Constitutional Convention
- 99 First Prayer in the Convention
- 100 The Greatest of Capitols
- 101 *Great Popular Mass Meeting

GERMANY AND THE RHINE—12 Slides, with Lecture.

- 1 Ehrenbreitstein.
- 2 Bingen.
- 3 The Rat Tower.
- 4 Gardens and Royal Palace at Stuttgart.
- 5 Castle Stotzenfels.
- 6 Castle Wartburg.
- 7 New Castle Drachenfels.

- 102 *Inauguration of the President—Cleveland
- 103 Inauguration of the President—McKinley

GREAT CHURCHES

- 104 *The Old South (Most Famous), New York
- 105 Trinity Church, (Richest), New York
- 106 Tremont Temple, (People's), Boston
- 107 Catholic Cathedral, (Most Elaborate), New York City
- 108 *Metropolitan M. E. Church, (McKinley),—Washington
- 109 *The Pioneer Church, Chicago

GREAT PERSONALITIES

- 110 Celebrated Showmen—Group
- 111 Famous Poets—Group
- 112 *Noted Financiers—Group
- 113 Renowned Generals—Group
- 114 *Laurel—Crowned Admirals—Group
- 115 *Immortal Orators—Group
- 116 Great Preachers—Group

INFLUENCE ON THE WORLD

- 117 Destruction of Spain's Navy
- 118 *Harvesters in Russia
- 119 American Machinery in Hungary
- 120 *The Battle of Manila Bay, Winning the Orient
- 121 *Young American Girdling the World
- 122 *The Great Eclipse
- 123 The Conquerors
- 124 *Liberty Possessing the World

- 8 Cologne Cathedral.
- 9 Castle Ehrenfels.
- 10 The Bridge and Cathedral of Constance.
- 11 Octagonal Tower, Heidelberg.
- 12 Arch of Triumph, Munich.

HARVESTING SCENES

The following slides were made from large photographs owned by the McCormick Harvesting Machine Company, Chicago. This firm has perhaps the finest as well as the most extensive lot of harvesting scene photographs in the world. These views were selected as being the finest of about 3500 negatives.

- 1 Harvesting grain near Albany, New York, U. S. A.
- 2 Harvesting wheat near Minneapolis, Minn., U. S. A.
- 3 Harvesting wheat near East Liberty, Pa., U. S. A.
- 4 Harvesting wheat near Richmond, Va., U. S. A.
- 5 Harvesting wheat near Spokane, Washington, U. S. A.
- 6 Scene on State University Farm, Madison, Wis., U. S. A.
- 7 Harvesting wheat near Pittsburg, Pa., U. S. A.
- 8 Harvesting wheat near Ensworth, Pa., U. S. A.
- 9 Loading wheat in India.
- 10 Harvesting corn near Edgewood, Pa., U. S. A.
- 11 Harvesting wheat with Header near Jamestown, N. D., U. S. A.
- 12 Harvesting 15-foot corn near Pittsburg Pa., U. S. A.
- 13 A Farm Scene near Columbia City, Indiana, U. S. A.
- 14 Harvesting Grain with Cradles near Atlanta, Ga., U. S. A.
- 15 Cutting Alfalfa on the Western slopes of the Rockies in California, U. S. A.
- 16 Cutting Heavy Johnson Grass near Dallas, Texas, U. S. A.
- 17 Finishing the Wheat Harvest on an estate near Yatad, Sweden.
- 18 Cutting wheat near Albany, N. Y., U. S. A.
- 19 Cutting wheat near Odebolt, Iowa, U. S. A.
- 20 Harvesting wheat in Northern N. Y., U. S. A.
- 21 Harvesting wheat on White Barth Reservation, near St Cloud Minn., U. S. A.
- 22 Harvesting wheat with Knives in Central India.
- 23 Harvesting wheat with Sickles in Algiers.
- 24 First Reaper, invented by Cyrus H. McCormick in 1831.
- 25 McCormick Reaper—1845.
- 26 First McCormick Self-rake Reaper.
- 27 Harvesting Grain near Paris, Arkansas, U. S. A.
- 28 The McCormick Hand Binding Harvester.
- 29 McCormick Wire Binder.
- 30 Harvesting wheat with Binder in Algiers.
- 31 Cutting grass with Mowers near Skane, Sweden.
- 32 Harvesting grain on the steppes of Russia.
- 33 Harvesting grain in Central Sweden.
- 34 Harvesting grain near Rodes, France.
- 35 Cutting Clover in Norway.
- 36 Reaping grain near Mirebeau, France.
- 37 Mowing grass near Jonzac, France.
- 38 Harvesting grain in Argentine Republic.
- 39 Cutting wheat in Finland.
- 40 Cutting Clover in Chili.
- 41 Harvesting grain with Headers in Chili.
- 42 Reaping grain in Mexico.
- 43 After the Haying season in Central Sweden.
- 44 Threshing wheat in Austria.
- 45 Reaping grain in Denmark.
- 46 Rural scene near Ogdensburg, N. Y., U. S. A.
- 47 Harvesting oats near St. Cloud, Minn., U. S. A.
- 48 Harvesting grain in Northern Kentucky, U. S. A.
- 49 Mowing hay near North Towanda, Pa., U. S. A.
- 50 Harvesting wheat in the Alleghanies, Pennsylvania, U. S. A.
- 51 Harvesting wheat near Walnut, Pa., U. S. A.
- 52 Preparing for the Harvest near Sandford, Pa., U. S. A.
- 53 Mowing hay in Central Massachusetts, U. S. A.
- 54 Harvest just finished near Thuroc, Canada.
- 55 Mowing hay near Elmira, N. Y., U. S. A.
- 56 Mowing hay near Ellsworth, Nebraska, U. S. A.
- 57 Harvesting near Evansville, Indiana, U. S. A.
- 58 Harvesting Wheat in Mexico.
- 59 Harvesting by moonlight near Binghampton, N. Y., U. S. A.

See Index to Slides at End of Catalogue.

In ordering slides, please give page of catalogue, number of slide and title.

HARVESTING SCENES—Continued.

- | | |
|--|---|
| 60 Mowing and raking hay near Alliance, Nebraska, U. S. A. | 70 Mowing hay near Barnesville, Ohio, U. S. A. |
| 61 Harvesting wheat near Thurso, Ontario, Canada. | 71 Harvesting with cradles in Northern North Carolina, U. S. A. |
| 62 Harvesting wheat near Jackson, Tenn., U. S. A. | 72 Reaping with sickles near Pueblo, Mexico. Mount Popocatepetel in the distance. |
| 63 Harvesting wheat in Iowa, U. S. A. | 73 McCormick advance reaper of 1879 at work near Cascades, Iowa, U. S. A. |
| 64 Mowing and raking hay in Western Illinois, U. S. A. | 74 McCormick twine binder at work near Osceola, Iowa, U. S. A. |
| 65 Mowing on the Texas Gulf Coast, U. S. A. | 75 Old McCormick mower cutting hay near Evansville, Iowa, U. S. A. |
| 66 Shredding fodder in Central Wisconsin, U. S. A. | 76 Scene near Little Falls, New York, U. S. A. |
| 67 Mowing hay near La Junta, Colorado, U. S. A. | 77 Scene near St. Cloud, Minnesota, U. S. A. |
| 68 Harvesting wheat near Fowler, Ind., U. S. A. | 78 Harvesting corn in Central Illinois, U. S. A. |
| 69 Harvesting wheat at Barton, N. Y., U. S. A. | |

ALCOHOL AND BUSINESS

WITH LECTURE.

- | | |
|--|--|
| 1 Breaking Home Ties. | 28 Lord Kitchener—Portrait. |
| 2 The Old Homestead. | 29 U. S. Army Law. |
| 3 Farmer and Two Men | 30 Admiral Dewey. |
| 4 Mowing Machine. | 31 Battle of Manila Bay. |
| 5 Family at Supper. | 32 S. S. in Canton. |
| 6 A Passenger Train. | 33 Dewey's Letter. |
| 7 A Wreck. No. 1. | 34 Law for Navy. |
| 8 Wreck. No. 2. | 35 Pension Commissioner's Letter. |
| 9 Wreck. No. 3. | 36 Letter from American Express Co. |
| 10 Wreck. No. 4. | 37 Marshall Field & Co. |
| 11 Cot, occupied in a Hospital. | 38 Swift & Co. |
| 12 Do you use intoxicating liquors? | 39 D. C. Cook Publishing Co. |
| 13 Letter, asking information. | 40 Letter from D. C. Cook. |
| 14 Rules of the C. & N. W. R. R. | 41 Great Press. |
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BEN HUR

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- 53 Bridge of Sighs.
- 54 Panoramic View of Florence and Arno.
- 55 Ghibertine Bronze Doors of the Battistero Florence.
- 56 The Pitti Palace.
- 57 Madonna Della Sedia.
- 58 Fountain and Garden of the Petti Palace.
- 59 Inside View of Rooms in the Uffizi Gallery.
- 60 Hall of Niobe.
- 61 Near Picture of Niobe.
- 62 Arch of Simphon at Milan.
- 63 The Glory of Milan is its Massive Cathedral.
- 64 Cathedral of Milan.
- 65 Baptistery of Pisa.
- 66 The Leaning Tower and Church at Pisa.

BIBLE HISTORY—New Testament.

- | | |
|--|---|
| 1 Childhood of Jesus, Hoffman. | 16 Christ Raising the Widow's Son. Hoffman. |
| 2 Jesus Preaching His First Sermon at Nazareth. | 17 The Pharisee and Publican. Beale. |
| 3 Jesus Before the High Priest, West. | 18 Pilate's Wife's Dream. Dore. |
| 4 Christ Before Pilate, Hoffman. | 19 The Judas Kiss. Grigoe. |
| 5 The Journey to Emmaus Plochorst. | 20 Remorse of Judas. Franck. |
| 6 Jesus Eating with Publicans and Sinners. Beales. | 21 Wilt Thou be Made Whole. Thierach. |
| 7 Pool of Bethesda, Loog. | 22 Touch Me Not. Schonherr. |
| 8 Angel Shows Jerusalem to John. Beale. | 23 The Saviour's Parting Words. Beale. |
| 9 Raising of Lazarus, Rubens. | 24 Peter's Repentance. Bida. |
| 10 Christ Appearing to Thomas, Beale. | 25 Death on the Pale Horse. Dore. |
| 11 Return to Home of Virgins, Delaroche. | 26 Vale of Tears, Hunt. |
| 12 Peter's Denial of Christ, Harrah. | 27 Shadow of Death, Murello. |
| 13 Christ coming from the Praetorium, Dore. | 28 The Water of Life, Holfield. |
| 14 Christ in Gethsemane, Hoffman. | 29 The Bread of Heaven, Rubens. |
| 15 Jesus Restores the Withered Hand. | 30 Confusion of Tongues, Martin. |
| | 31 The Last Judgment, Rubens. |
| | 32 The Last Judgment, Martin. |
| | 33 Elevation of the Cross, Rubens. |

CHINA

- 1 Chinese steerage deck of the steamship Liberia. Chinese going home.
- 2 Shanghai, City Park. Itlis monument in honor of the crew of the German ship Itlis wrecked in a Typhoon. Band playing when ship went down.
- 3 Shanghai, Wheelbarrows and Jinrikishas on the waterfront.
- 4 Shanghai, Loaded Wheelbarrow.
- 5 Shanghai, Junks and rafts off waterfront.
- 6 Shanghai, Opium boat for storing opium.
- 7 Shanghai, Chinese house boats.
- 8 Shanghai, Market, Poultry, etc.
- 9 Shanghai, Houses in American Concession.
- 10 Shanghai, Methodist Publishing House.
- 11 Shanghai, Chinese bargain store.
- 12 Shanghai, Gate Tower and Wall of the Old Chinese City.
- 13 Shanghai, Old Chinese City—Wall and Moat.
- 14 Shanghai, Old Chinese City—Guard House on Wall.
- 15 Shanghai, Old Chinese City—Cannon on the top of Wall.
- 16 Shanghai, Old Chinese City—Pagoda-like Temple on wall over gate.
- 17 Shanghai, Old Chinese City—Vegetable garden and stone images.
- 18 Shanghai, Old Chinese City—Temple and Shrines.
- 19 Shanghai, Old Chinese City—Chinamen standing before Temple. Round incense burner to the left.
- 20 Shanghai, Old Chinese City—Houses and Gardens, showing the roofs.
- 21 Shanghai, Old Chinese City—Mandarin Garden—Entrance and Carved stone vase.
- 22 Shanghai, Old Chinese City—Mandarin Garden—Lily Pond.
- 23 Shanghai, Old Chinese City—Mandarin Garden—A Pavilion.
- 24 Yang Tse Kiang—Chinese Police Boats. Cannon in stern.
- 25 Nankin, Wall around the city built by first Ming Emperor about 1375 A.D.
- 26 Nankin, By Ku-lo. House for thrown away dead infants—Police bury in very shallow graves.
- 27 Nankin, Sedan Chair.
- 28 Nankin, Confucian Temple—East doors open twice a year for worship.
- 29 Nankin, Confucian Temple—West Door, stone wall at right turns away devil.
- 30 Nankin, Pagoda in Temple of 10,000 Buddhas. Back of Pagoda.
- 31 Nankin, College for Triennial examination of Chinese students in the classics. Rows of student cells. Tower in center of the college.
- 32 Nankin, Row of examination cells. Thousands of students examined at one time.
- 33 Nankin, Mission Chapel of Christian Church.
- 34 Nankin, Gateway to girls' school Christian Church.
- 35 Nankin, Girls' School.
- 36 Nankin, Boys' School.
- 37 Nankin, Teachers' House.
- 38 Nankin, Ming Tomb. Gate Tower built about A. D. 1400 by first Ming Emperor. His grandson or son transferred the Capital to Peking. Peking means Pe-North, Kin-Capital. Nankin means Nan-South, Kin-Capital.
- 39 Nankin, Ming Tomb—Elephants, carved from one stone.
- 40 Nankin, Ming Tomb—Standing Horses, carved from one stone.
- 41 Nankin, Ming Tomb—Kneeling Horses, carved from one stone.
- 42 Nankin, Ming Tomb—Warriors.
- 43 Nankin, Ming Tomb—Priests.
- 44 Nankin, Ming Tomb—Bridge and Moat around the Tomb. All this work done by the first Emperor for his own tomb.
- 45 Nankin, Ming Tomb—Modern Temple in front of tomb.

LONDON—12 Slides, with Lecture.

- | | |
|------------------------|---------------------------------------|
| 1 Buckingham Palace. | 7 Temple Bar. |
| 2 House of Parliament. | 8 St. Paul's Cathedral. |
| 3 Westminster Abbey. | 9 St. Paul's Cathedral, the Interior. |
| 4 The Nave. | 10 The General Post Office. |
| 5 Blackfriars Bridge. | 11 The Royal Exchange. |
| 6 Trafalgar Square. | 12 The Tower of London. |

DANTE'S INFERNO

- 1 Portrait of Dante Alighieri.
- 2 The author finds himself in a gloomy mood.
- 3 Is hindered by a panther from ascending a mountain.
- 4 A lion puts himself in his path in another direction.
- 5 Dante meets the poet Virgil.
- 6 Virgil proposes to show Dante Hell.
- 7 They proceed at nightfall.
- 8 The apparition of his Beatrice bids him forth on his errand.
- 9 Dante, following Virgil comes to the Gate of Hell. Canto III. 9.
- 10 Charon meets them to ferry them over Styx. Canto III. 7.
- 11 Charon compelling ungodly souls to enter his vessel.
- 12 They see the unbaptised, who live desiring without hope.
- 13 They meet the poets, Homer, Horace, Ovid and Lucan.
- 14 Entering the second circle they see Minos judging.
- 15 Here they see the punishment of carnal sinners. Canto V. 34-33.
- 16 The author accosts Francesca de Rimini. Canto V. 72.
- 17 She tells him how she fell in love with her brother-in-law.
- 18 The surprise of the lovers and their murder by her husband.
- 19 The author, through pity of this sad tale, falls fainting.
- 20 Entering the third circle where gluttons are punished.
- 21 They pass a group lying in mire.
- 22 Descent into the fourth circle. They meet Plutus.
- 23 Here one like doom awaits the prodigal. Canto VII. 65-67.
- 24 Descent to the fifth circle.
- 25 Arrived at the base of a great tower.
- 26 On their passage they meet Philippo Argenti.
- 27 Arrival at the city of Dis, (6th circle). They encounter the Hellish Furies. Canto IX. 46.
- 29 An Angel opens the Gates of Dis to them.
- 30 Here they find that heretics are punished in tombs.
- 31 Dante, by permission of his guide, holds discourse.
- 32 Dante arrives at the verge of a rocky precipice.
- 33 The seventh circle is guarded by the Minotaur.
- 34 In the seventh circle the violent are punished in a river.
- 35 The poets approach them. Canto XII. 73-74.
- 36 They enter the second compartment of the seventh circle.
- 37 They converse with Pierro delle Vigne.
- 38 The second compartment continued.
- 39 Arrival at the third compartment of the seventh circle.
- 40 Here they meet Brunetto Lantini.
- 41 The monster Geryon described. Canto XVII. 7-59.
- 42 The poets are carried on the back of Geryon.
- 43 In the first gulf of sinners.
- 44 In the second gulf flatterers are condemned.
- 45 They see Thais, the harlot. Canto XVIII. 130-132.
- 46 In the third gulf are those punished for guilt of simony.
- 47 In the gulf Maleborge public regulators are plunged.
- 48 Demons guard further progress.
- 49 Other sinners of the same kind similarly punished.
- 50 Ciampalo, trying to escape is caught.
- 51 The enraged demons pursue Dante.
- 52 Punishment of hypocrites in the sixth gulf.
- 53 Caiaphas is seen fixed to a cross on the ground.
- 54 Arrival in the seventh gulf where robbers are tormented.
- 55 The poet meets with three of his Countrymen. Canto XXV. 59-62.
- 56 Passing to the eighth gulf. Canto XXVI. 48-49.
- 57 In the ninth gulf they see sowers of scandal.
- 58 They find here Piero da Medicina. Canto XXIII. 68.
- 59 Bertrand de Born. Beheaded and holding his own head.
- 60 The author sees misery in this gulf.
- 61 Punishment to forgers in tenth gulf.
- 62 They are covered with tetter which they have to scratch.
- 63 Two forgers tormenting each other. Canto XXX. 26-32.
- 64 Myrrha. Canto XXX. 38-93.
- 65 Arrival in the ninth circle, where traitors are confined.

DANTE'S INFERNO—Continued

- 66 They meet Ephialtes. Canto XXXI. 85.
- 67 Anteus takes them both in his arms.
- 68 The ninth and last or frozen circle. Canto XXXII. 20-25.
- 69 Dante encounters the traitor Bocco.
- 70 How Ugolino chaws the skull of Arch-Bishop Ruggieri.
- 71 Ugolino and sons starved in the tower of Pisa.
- 72 Ugolino and his sons in utter despair.
- 73 The sons all dead and the father dies too.
- 74 The fourth and last round of the ninth circle. Canto XXXIV. 10.30.
- 75 They pass by mysterious way again to the upper world.
- 76 Arrive safely under the starry heavens.

JAPAN

- 1 Yokohama, Street scene—Horse cart.
- 2 Yokohama, Street scene—Garbage Wagon.
- 3 Yokohama, Before the Hong Kong and Yokohama Bank.
- 4 Yokohama, Court of the Grand Hotel.
- 5 Tokyo, Palace Gate.
- 6 Tokyo, Temple of Shiba.
- 7 Tokyo, Bronze Gates and Tomb, Shiba Temple.
- 8 Nikko, Qeyasu Temple.
- 9 Nikko, Avenue of Cryptomerias.
- 10 Nikko, Panoramic View.
- 11 Nikko, Sacred Stables.
- 12 Nikko, Mountain Stream.
- 13 Nikko, Mountain Stream.
- 14 Nagasaki, Coaling a ship.
- 15 Nagasaki, Men and Women going to load coal on ship.
- 16 Nagasaki, Pappenberg Island. From the summit of the rock Japanese Christians were thrown when Roman Catholics were driven out of Japan, 1620-1635 A. D.
- 17 Another view of Pappenberg Island.
- 18 Nagasaki, Harbor from the South.
- 19 Japanese Beauty in winter attire.
- 20 Bronze Gods on the roadside.
- 21 Nipon, Japanese life and scenery. Forty girls spinning silk from cocoons.
- 22 Castle of Nagoya.
- 23 At Matsushima.
- 24 Rocks at Matsushima.
- 25 Japanese Lady in Winter Attire.
- 26 Miyanoshta from Dagoshima.
- 27 Japan Jinrikisha.
- 28 Temple of Higaski Honguanji.
- 29 Japanese Lady.
- 30 Different styles of footwear.
- 31 Keagor Traveling Car.
- 32 Village near Enoshima.
- 33 A School Teacher.
- 34 Japanese Children Knitting.
- 35 Clearing Rice Fields.
- 36 Japanese Cart.
- 37 Japanese Girls Weaving.

EGYPT—12 Slides, with Lecture.

- 1 The Rosetta Stone.
- 2 Obelisk at Heliopolis.
- 3 The Great Pyramid and Sphinx.
- 4 Interior of the Tomb at Beni Hassau.
- 5 Mummy of the High Priest.
- 6 Broken Statue of Ramesses.
- 7 The Temple of Osiris.
- 8 The Colonnade of the Temple of El Uksun.
- 9 The Avenue of Sphinxes.
- 10 The View of the Philae.
- 11 The Great Propylon and Outer Court of Temple of Isis.
- 12 The Colonnade of the Temple of Isis.

IRELAND—12 Slides, with Lecture.

- 1 Queenstown Harbor.
- 2 Railway Coaches.
- 3 The Mall.
- 4 Patrick Street.
- 5 Blarney Castle.
- 6 Kissing the Blarney Stone.
- 7 Limerick and in George Street.
- 8 Dublin.
- 9 Phoenix Park, the Mile Stone.
- 10 Phoenix Park, Lakes.
- 11 Belfast, Albert Memorial.
- 12 Giant's Causeway.

YELLOWSTONE PARK

FOR SET WITH LECTURE, SEE PAGE 402.

- 1 The train that carried us to the park.
- 2 At Livingstone Station.
- 3 Leaving Livingstone for Park.
- 4 First Crossing of the Yellowstone.
- 5 Paradise Valley.
- 6 In Paradise Valley.
- 7 In Paradise Valley.
- 8 At Railroad Station. Off for the Park.
- 9 Gardiner, the Boundary of the Park.
- 9a The Conjunction of the Yellowstone and Gardiner Rivers.
- 10 The Arch at the entrance of the Park.
- 11 Campers entering the Yellowstone.
- 12 On the road to the Yellowstone.
- 13 Eagle Rock.
- 14 Eagle Rock.
- 15 Boundary Line, Montana and Wyoming.
- 16 Fort Yellowstone.
- 17 Soldiers at Mammoth Hot Springs.
- 18 Jupiter Terrace.
- 19 Seeing the Formation.
- 20 Formation at Mammoth Hot Springs.
- 21 Formation Terraces at Mammoth Hot Springs.
- 22 Mammoth Hot Springs.
- 23 Dead Terrace.
- 24 Pulpit Terrace.
- 25 Jupiter Terrace.
- 26 Liberty Cap and Mammoth Hot Springs Hotel.
- 27 Angel Terrace.
- 28 Orange Geyser.
- 29 Coming out of the Devil's Kitchen.
- 30 Seeing the Formation at Mammoth Hot Springs.
- 31 Jupiter Terrace from Coach Road.
- 32 Soldiers at Fort Yellowstone.
- 33 The Hoodoos.
- 34 Entering Silver Gate.
- 35 Rustic Falls, Golden Gate.
- 35a Golden Gate.
- 36 Entrance to Swan Basin. Golden Gate.
- 37 Our Coach in Golden Gate.
- 38 Cattle at the base of Obsidian Cliff.
- 39 Our Coach at Obsidian Cliff.
- 40 The Hotel—Norris Geyser Basin.
- 41 Going over Formation Norris Geyser Basin.
- 42 Norris Geyser Basin—Looking toward the Hotel.
- 43 The Boiler and Growler, Norris Geyser Basin.
- 44 Watching the Boiler.
- 45 The Boiler.
- 46 Monarch Geyser.
- 47 Fountain Hotel.
- 48 Mammoth Paint Pots.
- 49 Mammoth Paint Pot Formation.
- 50 Fountain Geyser in Action.
- 51 The Fountain Military Station and Soldiers at Play.
- 52 The Firehole River and Formation near Fountain Hotel.
- 53 Gibbon Camp and Beryl Springs.
- 53a Fountain Geyser in Action.
- 54 Midway Geyser Basin.
- 55 Prismatic Lake, Midway Geyser Basin.
- 56 Midway Geyser Basin from Hill.
- 57 Biscuit Basin.
- 58 The Tents at Upper Geyser Basin and Old Faithful at Play.
- 59 Punch Bowl.
- 60 Castle Geyser in Action.
- 61 Giant Geyser in Action.
- 62 Castle Geyser in Action.
- 63 Giant Geyser in Action.
- 64 The Sponge.
- 65 Giant Geyser in Action, seen from distance.
- 66 Crater Giant Geyser. Large.
- 67 Giant Geyser in Action.
- 68 Giant Geyser in Action.
- 69 Giant Geyser in Action.
- 70 Giant Geyser in Action.
- 71 Giant Geyser in Action.
- 72 Crater of Giant Geyser.
- 73 Giant Geyser, seen from distance.
- 74 Giant Geyser in Action.
- 75 Giant Geyser in Action, seen from opposite side Firehole River.
- 76 Giant Geyser in Action, near view.
- 77 Upper Geyser Basin and Firehole River.
- 78 Crater Giant Geyser.
- 79 Giant Geyser in Action, seen from distance.
- 80 Old Faithful from Military Station.
- 81 Old Faithful in Action.
- 82 Old Faithful in Action.
- 83 Old Faithful Playing.
- 84 Hotel Life at Upper Geyser Basin.

See Index to Slides at end of Catalogue.

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YELLOWSTONE PARK—Continued

- 85 Our Tent at Upper Basin.
- 86 Castle Geyser.
- 87 Castle Geyser in Action.
- 88 Formation Castle Geyser.
- 89 Formation at Upper Geyser Basin.
- 90 The Mortar in Action.
- 91 The Mortar in Action.
- 92 Riverside Geyser in Action.
- 93 Riverside Geyser in Action.
- 94 Riverside Geyser just before Action.
- 95 Riverside Geyser in Action.
- 96 Crater of Grotto.
- 97 Steam Vent of the Grotto.
- 98 Punch Bowl.
- 99 Crater of Punch Bowl.
- 100 Oblong Geyser.
- 101 Black Sand Basin.
- 102 Steam over the Hot Springs.
- 103 Emerald Pool, Upper Geyser Basin.
- 104 Morning Glory.
- 105 Economic Geyser in Action.
- 106 Beehive.
- 107 Upper Geyser Basin and Fire Hole River.
- 108 Larry's Station.
- 109 Kepler Cascades.
- 110 Kepler Cascades.
- 111 Lone Star Geyser in Action.
- 112 Formation Lone Star Geyser.
- 113 Lone Star Geyser in Action.
- 114 Snow on the Continental Divide on 10th day of June. The First Coach Going Over the Divide.
- 115 Yellowstone Lake, from Lake View.
- 116 The Fishing Cone, Yellowstone Lake.
- 117 Paint Pots at Thumb Station on Yellowstone Lake.
- 118 Deer at Thumb Station on Yellowstone Lake.
- 119 Deer Grazing on Roadside.
- 120 Deer in the Wilderness at Thumb Station.
- 121 Deer in the Wilderness.
- 122 Deer in Forest.
- 123 Sign Post Continental Divide on road from Upper Geyser Basin to Yellowstone Lake.
- 124 Yellowstone Lake from Roof of Yellowstone Lake Hotel.
- 125 Bear Feeding back of Yellowstone Park Hotel.
- 126 Bear Feeding From Door of Hotel.
- 127 Bear Feeding back of Yellowstone Lake Hotel.
- 128 Mud Volcano.
- 129 Natural Bridge from Above.
- 130 On the Road to Natural Bridge.
- 131 Natural Bridge from Below.
- 132 Stepping Stone in the Rapids Above the Falls.
- 133 The Rapids Above the Yellowstone Falls.
- 134 Just Before the Plunge, Upper Yellowstone Falls.
- 135 Crest of Upper Falls Yellowstone.
- 136 Canyon between Upper and Lower Falls.
- 137 The Cascade at the Grand Canyon.
- 138 View toward Canyon Hotel from Upper Yellowstone Falls.
- 139 Lower Yellowstone Falls from Red Rock.
- 140 Great Falls from Lookout Point.
- 141 Great Falls from Red Rock.
- 142 Grand Canyon looking up from Inspiration Point.
- 143 Grand Canyon from Inspiration Point. Great Falls in distance.
- 144 Grand Canyon from Grand Point.
- 145 Castle Ruins, Grand Canyon.
- 146 Grand Canyon looking down from Inspiration Point.
- 147 Grand Canyon Yellowstone Park looking up from Inspiration Point, lower falls in distance.
- 148 Grand Canyon from Crest of Lower Falls.
- 149 Grand Canyon from Grand Point.
- 150 Grand Canyon, Yellowstone.
- 151 Grand Canyon.
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- 153 Glacial Rock near Ruin of Grand Canyon.
- 154 On the Saddle of Mt Washburne.
- 155 On the Mountain Top between Mammoth Hot Springs and Yancey.
- 156 Virginian Cascade.
- 157 Virginian Cascade.
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- 160 Canyon of Tower Road.
- 161 Petrified Trees.
- 162 Tower Falls.
- 163 Tower Falls from Below.
- 164 Tower Falls from Below.
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See Index to Slides at end of Catalogue.

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- 167 The Cavalry at Mammoth Hot Springs
- 168 One of the Soldiers and His Pet
- 169 Soldier at Lower Geyser Basin
- 170 Riverside Geyser from Opposite Side Firehole River
- 171 Soldiers at Mammoth Hot Springs
- 172 Military Station, Lower Geyser Basin
- 173 Forest and Formation, Lower Geyser Basin
- 174 Nez Perce Creek and Old Fountain House, Lower Geyser Basin
- 175 Soldiers at Play, Lower Geyser Basin
- 176 Riverside Geyser in Action, Protected by a Soldier
- 177 Governor of the Yellowstone and the Arch
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- 179 Strange Pets. Young Coyotes and a Young Wild Goose
- 180 Panoramic View of Midway, Geyser Basin from the Hill
- 181 Panoramic View of Riverside, Geyser in Action
- 182 Panoramic View of the Arch of Gardiner
- 183 Panoramic View of Coach at Shoshone Point
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- 185 Panoramic View of Lookout Point, Grand Canyon
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- 187 Panoramic View of Yellowstone Lake, from Lake View.
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- 191 Panoramic View of Yellowstone Lake from Lake Hotel.
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- 202 Panoramic View, near Riverside Geyser
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- 204 Panoramic View of the Golden Gate
- 205 Panoramic View of the Golden Gate
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- 218 Panoramic View, Norris Geyser Basin from Hill
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- | | |
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| 44 The Mortar in Action | |
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PART II.

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| | 81 Castle Geyser in Action |

See Index to Slides at End of Catalogue.

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YELLOWSTONE NATIONAL PARK—Continued.

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YELLOWSTONE PARK.

(Set of 12).

WITH LECTURE.

- | | |
|-----------------------|--------------------------------|
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| 2 Jupiter Terrace | 8 The Grotto |
| 3 The Growler | 9 The Giant in Action |
| 4 Liberty Cap | 10 Old Faithful in Action |
| 5 Mammoth Hot Springs | 11 Great Fall of Yellowstone |
| 6 Mammoth Paint Pot | 12 Grand Canyon of Yellowstone |

See Index to Slides at End of Catalogue.

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MISSIONS OF CALIFORNIA.

- | | |
|---|---|
| 1 Map Showing Location of Franciscan Missions of California | 34 Bells, San Gabriel Mission |
| 2 San Juan Baptista Mission | 35 Group of Tourists and Bells, San Gabriel Mission |
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| 30 San Gabriel, different view | |
| 31 San Gabriel, different view | |
| 32 San Gabriel, different view | |
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- | | |
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| 1 Hospice of St Bernard | 7 The Leaning Tower of Pisa |
| 2 Castle of Chillon | 8 Cathedral of Milan |
| 3 The Mer de Glace | 9 Dome of Cathedral, Florence |
| 4 The Lion of Lucerne | 10 Fountain of Neptune, Florence |
| 5 The Town Clock, Berne | 11 The Uffizi Gallery, Florence |
| 6 View of Bridge, Fribourg | 12 The Statue of Columbus, Genoa |

RIP VAN WINKLE.

- | | |
|---------------------------------|---------------------------------------|
| 1 Rip Playing with the Children | 4 Rip on the Mountains |
| 2 Rip at the Village Inn | 5 Rip Returns after a Nap of 30 years |
| 3 Rip and His Scolding Wife | 6 Rip Relating His Story |

See Index to Slides at End of Catalogue.

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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY.

OMAHA—Along the C. & M. St. P. R. R.

- | | |
|--|---|
| 1 Viaduct in front of Union Depot | 10 Court House, Omaha |
| 2 Union Depot and Rail Road Yards, Omaha | 11 Y. M. C. A. Building, 15th and Douglas Streets |
| 3 Train at Depot, Omaha | 12 Harney Street |
| 4 Train Leaving Depot, Omaha | 13 16th from Harney Street |
| 5 Train Sheds, Omaha | 14 View in South Omaha |
| 6 View East from High School | 15 Packing House in South Omaha |
| 7 Missouri River from High School | 16 Packing House in South Omaha |
| 8 High School Building | 17 Packing House in South Omaha |
| 9 Street Scene from High School | |

DENVER.

- | | |
|--|---|
| 18 Union Depot | 26 View from Top of Capitol Showing Pike's Peak |
| 19 State Capitol | 27 Leyden Coal Mine near Denver |
| 20 View from Top of Capitol Towards Pike's Peak | 28 Leyden Largest Coal Mine in State |
| 21 View South-east from the Top of Capitol | 29 Leyden Hotel when Coal Mine First Opened. |
| 22 View from Top of Capitol Towards City Hall. | 30 Leyden Hotel No. 2 |
| 23 View North-east from top of State Capitol | 31 Street Scene in Denver |
| 24 View from Top of Capitol Showing Central Presbyterian Church and Smelting Works | 32 Arapahoe Street Showing Post Office |
| 25 From Top of Capitol Showing Court House and Business District | 33 Sixteenth Street, Post Office on Left |
| | 34 Arapahoe Street |
| | 35 Sixteenth Street, Denver |
| | 36 Deer in City Park |

CHEYENNE—Union Pacific R. R.

- | | |
|----------------------------|--|
| 37 Union Depot | 40 State Capitol, Cheyenne |
| 38 Public School | 41 Seventeenth Street from Eddy Street |
| 39 State Capitol, Cheyenne | |

UNION PACIFIC R. R.

- | | |
|--|------------------------------------|
| 42 View Towards Ames' Monument | 46 Snow Fence |
| 43 Tunnel Through Sherman Hill West of Dale Creek, Wyoming | 47 View from Train Near Dale Creek |
| 44 Sherman | 48 View from Train Near Dale Creek |
| 45 Just before Entering Tunnel Through Sherman Hill | 49 View from Train Near Dale Creek |

OGDEN—Southern Pacific R. R.

- | | |
|--|--|
| 50 Depot, Ogden | 57 City Buildings and Mountains, Looking North |
| 51 Train and Mountains, Ogden | 58 Ben Lomond |
| 52 Ben Lomond | 59 Reed Hotel and 25th Street, Looking East |
| 53 Depot at Ogden | 60 Twenty-fifth Street, Looking West, Union Depot in Distance. |
| 54 Depot, Train and Mountains | |
| 55 Old Style Engine at Ogden | |
| 56 Street and Mountain View, Looking North | |

See Index to Slides at End of Catalogue.

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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued.
SALT LAKE CITY—S. P. R.

- | | |
|---|--|
| 61. View of City from Top of Zion Co-operative Store | 76 Portrait of the Presidency and Quorum of 12 Apostles |
| 62 View of City from Top of Zion Co-operative Store | 77 Salt Lake Theatre |
| 63 Temple Square and Buildings | 78 Brigham Young's Grave |
| 64 Temple Square Showing Temple, Tabernacle and Assembly Hall | 79 The Guard House |
| 65 The Temple | 80 Brigham Young's Monument |
| 66 The Figure on the Temple | 81 City and County Buildings |
| 67 The Tabernacle—the Frame Work Showing Manner of Constructing the Largest Roof Without Interior Supports, in the World. | 82 City and County Buildings |
| 68 The Tabernacle | 83 Zion's Co-operative Mercantile Store |
| 69 The Tabernacle, Interior, Showing Great Organ | 84 Eagle Gate |
| 70 The Tabernacle, Interior, Showing Great Organ | 85 Lion and Bee-Hive Houses |
| 71 The Tabernacle, Interior, Showing Great Organ | 86 A Portion of Old Wall, Built by Brigham Young |
| 72 The Tabernacle, The Great Organ | 87 Oldest House in Salt Lake City |
| 73 Assembly Hall | 88 Ella Wheeler Wilcox in Tabernacle Grounds |
| 74 Brigham Young's Monument and Temple Area and Buildings | 89 Ella Wheeler Wilcox Entering Carriage after Organ Recital on the Great Tabernacle Organ |
| 75 Portrait, Brigham Young | 90 Salt Palace |
| 75½ Portrait, Amelia Folsom, the First Wife of Brigham, Young, a Cousin of General Grant | 91 State University Buildings |
| | 92 Bathing at Saltair |
| | 93 Officers' Quarters at Fort Douglas |
| | 94 Officers' Quarters at Fort Douglas |
| | 95 Commander's House, Fort Douglas |
| | 96 Commander's House, Fort Douglas |
| | 97 Hospital, Fort Douglas |
| | 98 Tunnel on S. P. R. R. |

SACRAMENTO—S. P. R. R.

- | | |
|---|--|
| 99 Train Just Leaving S. P. Depot | 111 Cedars of Lebanon, Capitol Grounds |
| 100 Barge Load of Grain Sacramento River. | 112 Cedrus Deodar, (a Native of India) and Date Palm, Capitol Grounds |
| 101 Strawberry Field, Wind Mills and Irrigating Ditches | 113 A Beautiful Residence |
| 102 Thompson's Seedless Grapes | 114 Scene in Queen's Parade of 1903. |
| 103 State Capitol Buildings | 115 Scene in Queen's Parade of 1903. |
| 104 State Capitol Buildings | 116 J Street, Showing California State Bank |
| 105 State Capitol Buildings | 117 K Street, Showing Post Office |
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| 107 View on the Grounds of State Capitol | 119 Interior View of Fort Sutter |
| 108 View on the Grounds of State Capitol | 120 Interior View of Fort Sutter, Showing Old Cannon |
| 109 Magnolia Trees, Capitol Grounds | 121 The Largest Gold Dredge in U. S. at Work at Fair Oaks, near Sacramento |
| 110 Cedars of Lebanon, Capitol Grounds | |

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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued.
YOSEMITE NATIONAL PARK.

- | | |
|--|---|
| 122 Stage, from Raymond to Wawona | 126 Ten Mule Team—Freighting to Yosemite |
| 123 Stage Just Leaving Ahwahnee after Lunch for Wawona | 127 Ten Mule Team—Freighting to Yosemite |
| 124 Ahwahnee Luncheon Station, on the Way to Yosemite | 128 Water Shoot for Carrying Lumber, Showing Lumber on its 65 Mile Trip |
| 125 Ahwahnee Luncheon Station, on the Way to Yosemite | |

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| 130 The Camp | 140 Wawona Hotel |
| 131 Hotel and Flowers | 141 Wawona Falls |
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| 133 Reflections on Lake Stella | 143 Hill's Studio |
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| 135 Bit of River Scenery | 145 Reflections on Lake Stella |
| 136 Pool and Rocks Below Chilnualna Falls | 146 Lake Stella |
| 137 On the River Below the Falls | 147 Lower Chilnualna Falls |
| 138 Chilnualna Falls | 148 Upper Chilnualna Falls and Cascades |

MARIPOSA—Grove of Big Trees.

- | | |
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| 150 Tourists on Fallen Monarch | 174 The Cabin |
| 151 Troup of Cavalry on Big Tree | 175 Cabin, Stage and Big Trees |
| 152 Mr. Clark, the Discoverer of this Grove of Big Trees at the Foot of Grizzly Giant | 176 Ohio and Big Tree showing Cabin Photographed through Big Tree |
| 153 Grizzly Giant (full length view) | 177 Full Length View of Big Trees. |
| 154 Grizzly Giant (full length view) | 178 General Grant |
| 155 Grizzly Giant (full length view) | 179 General Stonewall Jackson |
| 156 Grizzly Giant, Showing Base | 180 Group of Generals Lee and Jackson, South Carolina and Georgia |
| 157 Grizzly Giant | 181 General Sherman |
| 158 Grizzly Giant | 182 General Sherman |
| 159 The California (through which the stage drives) | 183 General Logan |
| 160 The California (stage photographed through the tree) | 184 The Telescope Tree |
| 161 The California (stage entering tree) | 185 A Stable in a Tree |
| 162 The California (stage entering the tree, different view) | 186 The Faithful Couple |
| 163 The California (stage in the tree) | 187 Chicago |
| 164 The Three Brothers | 188 St. Louis |
| 165 The Three Graces | 189 University of Pennsylvania |
| 166 Tramping in the Mariposa Grove | 190 Michigan |
| 167 Tramping in the Mariposa Grove | 191 Iowa |
| 168 Big Tree, Chicago Masonic Temple | 192 Washington and Lincoln |
| 169 A Fallen Monarch—2 views | 193 Mariposa |
| 170 Near the Cabin | 194 Road Through the Big Trees |
| 171 The Cabin | 195 Wawona and the Stage |
| 172 Around the Cabin | 196 View of the Road, Photographed Through Wawona |
| | 197 Close View of Wawona |

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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued.

MARIPOSA—Continued.

- 198 Full Length View of Wawona, Pittsburg and New York in Foreground
199 Vermont and Wawona
200 Looking Down Between Pittsburg and New York to Wawona
201 View of Base of Highest Tree on Earth Colombia (325 feet)

YOSEMITE.

- 202 Valley from Inspiration Point
203 Valley from Artist Point
204 Artist's Point
205 Bridal Veil Falls, from Rocks Below
206 Bridal Veil Falls
207 Bridal Veil Falls, from Rocks Below
208 Bridal Veil Falls, from Other Side of Merced
209 Bridal Veil Falls and the Three Graces
210 Bridal Veil Falls
211 Bridal Veil Falls Tossed by the Wind
212 Bridal Veil Falls, from Below
213 Looking Up the Valley, El Capitan on the Left
214 El Capitan, from Across the Merced
215 El Capitan, Meadow in the Foreground
216 Pohono Bridge
217 The Fire Place Arch, from Near Inspiration Point
218 Monument to Men Killed by Indians
219 Cathedral Rocks
220 Sentinel Rock, from Sentinel Hotel
221 Sentinel Rock and Merced River
222 Sentinel Rock and Merced River
223 Sentinel Rock and Merced River
224 Sentinel Rock, Close View
225 Indian Woman and Child (famous Models)
226 Indian Woman and Child (famous Models)
227 Rear of Sentinel Hotel
228 Front of Sentinel Hotel and Welcome Arch
229 Near the Cascades
230 Near the Cascades
231 Near the Cascades
232 Along the Merced River
233 Along the Merced River
234 Along the Merced River
235 Along the Merced River
236 The Chapel
237 The Chapel, Winter
238 The Hotel and Street
239 The Hotel and Street
240 Redwood Tree in Hotel
241 Yosemite Falls, Merced River in Foreground
242 Yosemite Falls, Merced River in Foreground
243 Yosemite Falls, Full View Both Falls
244 Three Brothers, from Floor of Valley
245 Three Brothers, Winter
246 The Cascades
247 The Cascades
248 Half Dome, from Sentinel Rock
249 North Dome
250 Washington Column, Royal Arches and Merced River
251 Washington Column and Royal Arches and Merced River
252 South Dome and Washington Column, from near Camp Curry
253 Mirror Lake
254 Mirror Lake
255 Mirror Lake
256 Mirror Lake and Road
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258 Vernal Falls, from near Lady Franklin Rock
259 Vernal Falls from Bridge
260 Vernal Falls, from Rocks Below
261 Nearer View of No. 260
262 Vernal Falls from Lady Franklin Rock
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264 Vernal Falls and Liberty Cap, from Lady Franklin Rock
265 Vernal Falls, from Bridge
266 Half Dome, from Bridge
267 Looking Toward Glacier Point, from Base of Vernal Falls
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269 Nevada Falls, from Below, near view
270 Nevada Falls, from Below

The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.
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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued

YOSEMITE—Continued.

- 271 Bridge Over Merced, between Vernal and Nevada Falls
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273 View on Merced River Above Nevada Falls
274 Looking Toward Little Yosemite from Bridge Above Nevada Falls
275 Bridge and River Just Above Nevada Falls
276 Vernal and Nevada Falls and High Sierras from Glacier Point.
277 Forest Fire Around Mt. Star King, from Glacier Point
278 Vernal Falls, Nevada Falls, Half Dome, Clouds' Rest, and Mt. Star King, from Glacier Point
279 General View of Valley, from Glacier Point
280 Liberty Cap and Clouds' Rest and Top of Nevada Falls, from Glacier Point Trail
281 South Dome Liberty Cap, Vernal and Nevada Falls, from Glacier Point
282 South Dome and Clouds' Rest
283 Telephoto of Dog's Head on South Dome
284 Telephoto of North Dome, from Glacier Point
285 Royal Arches, Washington Column and North Dome, from Floor of Valley
286 Telephoto of North Dome, from Glacier Point
287 Glacier Point Hotel
288 Overhanging Rock, Glacier Point
289 Overhanging Rock, Winter, with Mr. Clark Standing on the Rock
290 North and South Domes, Winter
291 Half or South Dome, Winter
292 North Dome, Washington Column, Royal Arches, South Dome and Clouds' Rest, Winter
293 Vernal and Nevada Falls and the High Sierras
294 Nevada Falls, Blown by the Wind
295 Vernal Falls
296 Glacier Point, from Merced River
297 South Dome, Reflections in River
298 Yosemite Falls, from Short Glacier Point Trail
299 Yosemite Falls, from Trail
300 Yosemite Falls, from Trail
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302 Yosemite Falls, from Union Point
303 Agassiz Rock
304 Agassiz Rock
305 Agassiz Rock
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307 The Fissures, Pohono Trail
308 View of Valley from the Fissures
309 View of Valley from Fissures on Pohono Trail
310 General View of Valley, from Near Curry Camp
311 Sectional View of (1) 310
312 Sectional View of (2) 310
313 Sectional View of (3) 310
Taking in Rim of Valley from North Dome to Glacier Point
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315 View from Trail to Glacier Point
316 Overhanging Rock at Glacier Point
317 View from Glacier Point
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319 Half Dome, from Glacier Point
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321 View from Sentinel Dome, toward Half Dome and Clouds' Rest
322 View from Sentinel Dome, toward El Capitan
323 View from Sentinel Dome, toward Cathedral Rocks
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LOS ANGELES.

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327 Mission at Los Angeles
328 Mission at Los Angeles
329 Church of "Our Lady of the Angels" and the First Congregational Church
330 The Plaza

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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued.
LOS ANGELES—Continued.

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| 332 A Palm Drive | 363 Church of the Angels |
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| 336 The Lake in East Lake Park | 367 Third Street, Showing "Flight of Angels" |
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| 338 A Driveway of Palms, East Lake Park | 369 Scenes in China Town |
| 339 East Lake Park—Water Lilies, Lake and Distant Hills | 370 Scenes in China Town |
| 340 East Lake Park, Lake and Flowers | 371 A Group of Oil Wells |
| 341 East Lake Park, Lake, Bridge and Trees | 372 A Large Tank and Group of Oil Wells |
| 342 West Lake Park | 373 A Pumping Centre |
| 343 West Lake Park | 374 A Pump at Work on a Single Well |
| 344 Holenbeck Park, General View | 375 A Strawberry Ranch, Under Irrigation |
| 345 Holenbeck Park | 376 Picking Strawberries |
| 346 Holenbeck Park | 377 A Grape Ranch |
| 347 St. James Park | 378 On the Pigeon Farm—A Morning Scene |
| 348 Echo Park | 379 On the Pigeon Farm, Feeding |
| 349 Echo Park, Reflections | 380 On the Pigeon Farm, Feeding |
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| 351 Echo Park, Weeping Willow Tree | 382 On the Pigeon Farm, Twenty Thousand Pigeons |
| 352 Los Angeles River | 383 An Alfalfa Field |
| 353 Spring Street | 384 Cutting Alfalfa |
| 354 Immanuel Presbyterian Church | 385 Stacking Hay |
| 355 Figueroa Street | 386 Baling Hay |
| 356 Broadway Showing City Hall | 387 The Eating Wagon of a Baling Outfit |
| 357 Fire Department | 388 Front View, San Gabriel Mission |
| 358 Court House | 389 Side View, San Gabriel Mission |
| 359 Adams Street from Figueroa Street | 390 Corner View, San Gabriel Mission |
| 360 The Cathedral | |
| 361 Chinese Dragon, Fiesta Parade | |

SANTA MONICA.

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|-------------------------------------|-------------------------------------|
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| 392 The Cottages | 396 Arcade Hotel |
| 393 Santa Monica Canon, Beach Scene | 397 North Beach |
| 394 Long Pier of Port Los Angeles | |

LONG BEACH.

- | | |
|---|---|
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| 399 Along the Beach | 402 Beach Scene, Between Long Beach and San Pedro |
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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued.
SAN PEDRO.

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|--|-----------------------------|
| 403 Dead Man's Island | 406 Fishing Nets on Beach |
| 404 The Wharf | 407 The Wharf |
| 405 Filling in Rock at Government Pier | 408 Fishermen Huts and Nets |

REDONDO.

- | | |
|-------------------------|---------------|
| 409 The Beach and Hotel | 411 The Hotel |
| 410 The Wharf | 412 Sea Gulls |

HOLLY WOOD—On Los Angeles Pacific Electric R. R.

- | | |
|--|--|
| 413 A Beautiful Home | 419 Entrance to House of Paul De Long, Pres |
| 414 Paul De Long Pres Home | 420 View Taken from Center of 1000 Acre Bean Field |
| 415 Paul De Long Pres Home | 421 View of 1000 Acre Bean Field |
| 416 View Taken from Paul De Long Pres Home | 422 Village of Sherman |
| 417 The Home of Paul De Long, Pres | 423 Hay and Bean Field |
| 418 The Home of Paul De Long, Pres | 424 Bean Field |

PASADENA AND VICINITY.

- | | |
|---|--|
| 425 On the Outskirts of Pasadena | 440 From Mt. Lowe, Looking South |
| 426 A Palatial Home on Orange Grove Avenue | 441 Arroya Seco, North from Pasadena |
| 427 Mrs. Garfield's Home | 442 Baldwin's Ranch, The Lake |
| 428 A Beautiful Home on Orange Grove Avenue | 443 Baldwin's Ranch, The Grounds |
| 429 Public Library | 444 Baldwin's Ranch, The Mansions |
| 430 A Rustic Cottage | 445 Baldwin's Ranch, Rustic Bridge and Rose Lawn |
| 431 Residence of Professor Lowe | 447 Eagle Rock Near Pasadena |
| 432 Orange Grove Avenue | 448 Ostrich Farm, South Pasadena |
| 433 Orange Grove Avenue | 449 On the Ostrich Farm |
| 434 Echo Mountain—Mt. Lowe | 450 Ostrich Hen Sitting |
| 435 Echo Mountain | 451 On the Ostrich Farm—McKinley |
| 436 Electric R. R., Mount Lowe | 452 A Huge Bird |
| 437 Great Incline on the Lowe Railway | 453 Close View of Birds |
| 438 Car on Incline, Hotel and Echo Mountain | 454 A Group of Big Ostriches |
| 439 The Largest Searchlight in the World, Echo Mountain | 455 Greene Hotel |
| | 456 Bird's Eye View of Pasadena |
| | 457 A Rose Covered Cottage |

AVALON—CATALINA ISLAND.

- | | |
|--|---|
| 458 On the Wide Pacific | 465 The Home of the Water Fowl |
| 459 Approaching Catalina Island | 466 Jacob's Ladder in the Distance |
| 460 Avalon Harbor, from the Sea | 467 Jacob's Ladder |
| 461 Avalon Harbor, from the Sea | 468 Avalon and Harbor, as Seen from Heights Back of Tower |
| 462 View of City and Bay, from the Hill | 469 Street Scene |
| 463 View of the City and Bay, from Boat as it left for the Main Land | 470 Street Scene |
| 464 Avalon and Harbor, from the Heights | 471 Scene on Main Street |
| | 472 Scene on Main Street |

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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY.

AVALON-CATALINA ISLAND—Continued.

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| 473 View of Catalina, Back of Tower | 486 Banyan Tree |
| 474 Avalon and Bay | 487 Glass Bottomed Boat |
| 475 The Tent City | 488 Seal Rocks, Glass Bottomed Launch |
| 476 View Down the Hall of the Tent City | in the Distance |
| 477 Tent Hotel | 489 Seals Sporting in the Water |
| 478 Full View of Harbor | 490 Seals, Close View |
| 479 Sugar Loaf | 491 Mothers and Baby Seals |
| 480 Beach in Front of Mr. Banning's Home | 492 Mothers and Baby Seals |
| 481 Mr. Banning's Home | 493 Seal Rocks |
| 482 Pebbly Beach | 494 Sugar Loaf and Bay |
| 483 Pebbly Beach | 495 Bath House |
| 484 A Beautiful Home | 496 Bathers |
| 485 The Club House | 497 Wireless Telegraph Station |
| | 498 Wireless Telegraph Station |

POMONA.

- | | |
|-------------------------------|---|
| 499 Pomona from San Jose Hill | 510 Drying Apricots on an Apricot Ranch |
| 500 Pomona from San Jose Hill | 511 In the Cutting Room on an Apricot Ranch |
| 501 Old Baldy from Pomona | 512 In the Cutting Room on an Apricot Ranch |
| 502 Palomaris Hotel | 513 The Sulphur Room on an Apricot Ranch |
| 503 Rose Covered Cottage | 514 Old Baldy from Mt. Lowe |
| 504 Rose Covered Cottage | 515 Camp in Stoddard Canyon |
| 505 Scene in Live Oak Canyon | 516 Falls in Stoddard Canyon |
| 506 Stoddard Canyon | |
| 507 Stoddard Canyon, Falls | |
| 508 Old Baldy from Hogsback | |
| 509 An Apricot Ranch | |

REDLANDS.

- | | |
|---|---|
| 517 The City, from Smiley Heights | 525 Along Smiley Heights, Palms and Flowers |
| 518 Smiley Heights | 526 Along Smiley Heights, Palms and Flowers |
| 519 Smiley Heights | 527 A Millionaire's Home |
| 520 Cannon Crest Park | 528 Gardens on Smiley Heights |
| 521 South-east from Cannon Crest Park | 529 Reservoir on Smiley Heights |
| 522 An Orange Grove | 530 Brookside Avenue and Cajon Street |
| 523 On Smiley Heights | |
| 524 Along Smiley Heights, Palms and Flowers | |

RIVERSIDE, CALIFORNIA.

- | | |
|---|----------------------------------|
| 531 Riverside Valley, from Point of Rocks | 535 Scenes Along Magnolia Avenue |
| 532 Scenes Along Magnolia Avenue | 536 An Orange Grove |
| 533 Scenes Along Magnolia Avenue | 537 An Irrigating Canal |
| 534 Scenes Along Magnolia Avenue | |

SAN BERNARDINO VALLEY.

- | | |
|--|---|
| 538 The Valley of San Bernardino | 541 Colton, from Slover Mountain |
| 539 The Valley, from Slover Mountain | 542 Arrowhead Mountain, from San Bernardino |
| 540 The Valley of San Bernardino, from Slover Mountain | 543 Little Creek Canyon, Rialto, California |

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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued

SAN BERNARDINO VALLEY—Continued.

- | | |
|-----------------------------------|-----------------------------------|
| 544 Scenes in Little Creek Canyon | 546 Scenes in Little Creek Canyon |
| 545 Scenes in Little Creek Canyon | |

SANTA BARBARA.

- | | |
|-----------------------------|---|
| 547 Beach | 552 Oil Wells in the Sea |
| 548 Arlington Hotel | 553 Oil Wells and Tanks Ocean in Background |
| 549 Court House | 554 Oil Wells in the Sea |
| 550 Bath House on the Beach | |
| 551 Hotel Potter | |

SAN LUIS OBISPO.

- | | |
|--|---|
| 555 View Near San Luis Obispo Depot | 564 View of City from Hill near S. P. |
| 556 View from Horse Shoe Curve | 565 Bird's Eye View of City |
| 557 Train on Horse Shoe Curve | 566 Hotel Ramona |
| 558 View from Train near San Luis Obispo | 567 Train on Horse Shoe Curve |
| 559 Horse Shoe Curve | 568 Train on Horse Shoe Curve |
| 560 Hotel Ramona | 569 View of S. P. Trestle and San Luis Obispo Valley |
| 561 Court House and Jail | 570 View Along Creek near the Famous S. P. Horse Shoe Curve |
| 562 View of Large Rock, near the City | |
| 563 View from Trestle, near the City | |

PASO ROBLES.

- | | |
|----------------------------|-----------|
| 571 Street Car (Horse Car) | 573 Hotel |
| 572 Mud Baths | 574 Hotel |

PACIFIC GROVE.

- | | |
|--|---|
| 575 M. E. Church (where Meetings are held) | 578 Marine Laboratory of Leland Stanford University |
| 576 Hotel El Carmelo | 579 Beach |
| 577 Light House | 580 Lovers' Point |
| | 581 Street View |

MONTEREY.

- | | |
|--|---|
| 582 Street Scene | 591 Rocks on the Beach |
| 583 An Old Residence | 592 Monument Erected by Mrs. Leland Stanford |
| 584 Hotel Del Monte | 593 Custom House |
| 585 Hotel Del Monte | 594 Old Adobe |
| 586 Hotel Del Monte—Century Plant | 595 Old Custom House |
| 587 Hotel Del Monte—The Lake | 596 One Hundred and Thirty Acre Strawberry Ranch (Largest in the World) |
| 588 Hotel Del Monte—The Grounds, Hotel in Background | 597 Gun of Old Spanish Fort |
| 589 Old Building (First Capitol of California) | 598 Tents of Monterey |
| 590 The Ostrich on Celebrated 18 Mile Drive from Hotel Del Monte | 599 San Carlos or Carmel Mission |

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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued.

WATSONVILLE.

- | | |
|--|---|
| 600 High School Building (Mission Style) | 606 Beet Sugar Factory, The Sheds |
| 601 An Apple Orchard | 607 Spreckles Beet Sugar Factory, Monterey County |
| 602 An Apple Orchard, Spraying the Trees | 608 New County Court House |
| 603 An Apple Orchard, Spraying the Trees | 609 Salinas River |
| 604 An Apple Orchard | |
| 605 Beet Sugar Factory | |

SANTA CRUZ.

- | | |
|--|--|
| 610 Sea Beach Hotel | 617 The Giant (60 feet in circumference) |
| 611 Surf | 618 General Fremont, Old Water Trough and Big Tree |
| 612 View of City from the Sea | 619 Redwood Tree, Dedicated to Roosevelt |
| 613 Beach | 620 Redwood Tree, Jumbo |
| 614 Arch Rock | 621 General Fremont |
| 615 In Santa Cruz Grove of Big Redwood Trees | 622 A Big Redwood |
| 616 A Big Tree | |

PALO ALTO.

- | | |
|---|--|
| 623 Entrance to Stanford University | 632 Mrs. Stanford's San Francisco Residence |
| 624 In the University Grounds | 633 Encina Hall (Boys' Dormitory) |
| 625 Memorial Arch, Leland Stanford University | 634 Encina Hall (Boys' Dormitory) |
| 626 Inner Quadrangle, Leland Stanford University | 635 Memorial Court, Leland Stanford University |
| 627 Memorial Chapel, Leland Stanford University | 636 Chemistry Hall and Museum |
| 628 Memorial Chapel, Leland Stanford University | 637 Memorial Arch, Library, Physiological and Zoological Buildings |
| 629 The Stanford Mausoleum on University Grounds | 638 Roble Hall (Girls' Hall) Leland Stanford University |
| 630 A Unique Grave Yard (Here Lie the Fast Horses of Leland Stanford) | 639 Franklin Monument, Leland Stanford University |
| 631 Mrs. Stanford's Palo Alto Home | 640 In Memory of Henry C. Lathrop |
| | 641 Tomb of Leland Stanford, Jane J. Stanford and Leland Stanford, Jr. |

SAN JOSE.

- | | |
|---|--|
| 642 Fountain in the City Park | 652 A View from S. P. Depot During the Speech |
| 643 McKinley Monument in City Park | 653 A View from S. P. Depot During the Speech |
| 644 City Hall | 654 A View from S. P. Depot During the Speech |
| 645 Hall of Records | 655 Meteor, at Alum Rock Park |
| 646 Post Office and St. Joseph Church | 656 University of the Pacific, near San Jose |
| 647 First Street, Showing Hall of Records, Justice Dedicate and Hotel St. James | 657 Four Hundred Acre Onion Bed on S. P. R. R., between San Jose and Santa Clara |
| 648 Hotel Vendome and Grounds | 658 Mt. Hamilton, Showing Observatory Buildings |
| 649 Approach to Hotel Vendome | |
| 650 President Roosevelt Speaking from Stand near S. P. Depot | |
| 651 A Part of the Vast Audience who Listened to the Speech | |

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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued.

SAN FRANCISCO.

- | | |
|---|---|
| 659 Ferry Depot, from Ferry | 700 The Cliff House from the Beach |
| 660 Ferry Boat, from Ferry Depot | 701 Rocks along the Beach above the Cliff House |
| 661 Steamer in the Harbor | 702 View of Suto Heights |
| 662 Ferry Boat | 703 Sea View from above Cliff House |
| 663 Loaded Car Ferry, S. P. R. R. | 704 Looking across Golden Gate Park, showing the Golden Gate |
| 664 Boat in Harbor | 705 Entrance to Golden Gate |
| 665 Alcatraz Island | 706 Entrance to Golden Gate, showing Point Bonito and Mount Tamalpais |
| 666 Floating Dry Docks | |
| 667 Loading Ties into Large Freight Steamer | 707 Suto Baths |
| 668 Live Pigs on Ship | 708 Cliff Road and Bathing Beach, from Cliff House |
| 669 Loading Rice into Ship | 709 Ocean Boulevard from Suto Heights |
| 670 Loading Rice into Ship | 710 Chinese Women at Suto Heights |
| 671 U. S. A. Transport Thomas Departing for the Philippines | 711 Union Square |
| 672 U. S. A. Transport Thomas at the Wharf | 712 California Street |
| 673 U. S. A. Transport Thomas Departing for the Philippines | 713 Jackson Street |
| 674 U. S. A. Transport Logan Just in from the Philippines | 714 Residence on California Street |
| 675 U. S. A. Tug Slocum | 715 Jones and Market Street |
| 676 U. S. S. New York at Anchor in San Francisco Bay | 717 Market Street from City Hall |
| 677 Close View of U. S. S. New York | 718 Looking up Market Street |
| 678 New York, Boston and Kentucky at Anchor | 719 Fifth Street, showing U. S. Mint |
| 679 British Ship Grafton coming in Golden Gate | 720 U. S. Mint |
| 680 Golden Gate Park, the Museum | 721 Market Street, showing Y. M. C. A. |
| 681 Golden Gate Park, the Buffalos | 722 Market Street from Bush, showing Ferry Depot |
| 682 Golden Gate Park, the Buffalos | 723 Market Street near City Hall |
| 683 Golden Gate Park, Flower Beds | 724 Market Street, showing Call Building |
| 684 Golden Gate Park, Flower Beds and Rustic Bridge | 725 California Street, showing Steep Grade |
| 685 Golden Gate Park, the Lake | 726 Central Avenue at Entrance to Presidio |
| 686 Golden Gate Park, the Lake, Lilies | 727 Fountain at corner of Market, Turk and Mason Streets |
| 687 Golden Gate Park, Rustic Bridge and Lake View | 728 Union Iron Works |
| 688 Golden Gate Park, on a Rustic Bridge | 729 Union Iron Works |
| 689 Golden Gate Park, Along the Lake | 730 Union Iron Works |
| 690 Golden Gate Park, Ducks on Lake | 731 Union Iron Works |
| 691 Cliff House and Seal Rocks | 732 Union Iron Works |
| 692 Cliff House and Seal Rocks | 733 Stevenson Monument |
| 693 Telephoto of Seals (6th power) | 734 Lick Statuary |
| 694 The Seal Rocks | 735 City Hall |
| 695 The Seal Rocks | 737 Hall of Justice |
| 696 The Seal Rocks | 738 Hall of Justice |
| 697 The Beach and Cliff House | 739 Hopkins University |
| 698 The Beach and Cliff House | 740 Washington Street from Taylor St |
| 699 The Cliff House from Suto Heights | 741 Brooklyn Hotel |

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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued

CALIFORNIA—Continued.

- | | |
|---|--|
| 742 Residence on California Street | 752 Chinese Gardens |
| 743 Residence of J. C. Flood | 753 Sailing Vessel on San Francisco Bay |
| 744 San Dolores Mission | 754 In China Town |
| 745 Sisters' Orphan Asylum | 755 In China Town |
| 746 Summit of Mt. Tamalpais | 756 Market Street |
| 747 Looking Down from Summit of Mt. Tamalpais | 757 Unloading Lumber at the Wharf |
| 748 Looking Down from Summit of Mt. Tamalpais | 758 Ferry Depot from Ferry |
| 749 China Town, an Opium Den | 759 Loading Baggage on Passenger Steamer |
| 750 China Town, Clay Street | 760 Alcatraz Island, the Government Prison |
| 751 China Town, a Chinese Restaurant | 761 Shooting Bombs in Roosevelt Parade |
| | 762 President Roosevelt in the Parade |

MOUNT SHASTA REGION ON S. P. R. R.

- | | |
|--|--|
| 763 Mt. Shasta from the Train | 772 Mt. Shasta from Trail, from Level Space Just Before the Steep Ascent |
| 764 Mt. Shasta from Sisson | 773 Black Beauty from Sisson |
| 765 Mt. Shasta from S. P. R. Track | 774 Black Beauty from Near Sisson |
| 766 Mt. Shasta from Sisson | 775 Shasta Fountain |
| 767 Mt. Shasta from Sisson and Street View | 776 Goats Grazing along S. P. R. R., Near Shasta Retreat |
| 768 Mt. Shasta from Sisson | 777 Shasta Retreat, A Bit of River Scenery |
| 769 Mt. Shasta from Trail about Six Miles from Sisson | 778 Shasta Springs, The Fountain |
| 770 Mt. Shasta from Trail about Twelve Miles from Sisson | 779 Goats Near Shasta Springs |
| 771 Mt. Shasta from Trail | 780 Water Falls and River Near Shasta Springs |
| | 781 Shasta Springs |

SALEM, OREGON.

- | | |
|----------------------|----------------------|
| 782 Street View | 784 Capitol Building |
| 783 Capitol Building | 785 Capitol Building |

PORTLAND.

- | | |
|---|--|
| 786 Approaching Portland on the S. P. | 794 Along the Columbia River |
| 787 City Park | 795 Mult No Mah Falls |
| 788 Steamer on the Willamette River | 796 Castle Rock, Columbia River |
| 789 Street Scene Showing Oregonian Building | 797 Columbia River, opposite Castle Rock |
| 790 Willamette River from the Heights | 798 Columbia River, Cape Horn |
| 791 Portland from the River | 799 Salmon Fishing Wheel, Columbia River |
| 792 Willamette River | 800 Salmon Catch |
| 793 Along the Columbia River | |

SEATTLE.

- | | |
|---|---|
| 801 Totem Pole | 807 On the Lake |
| 802 Battleship Oregon, taken from Bridge, Port Orchard | 808 Iron Works. Ship Building |
| 803 Dry Dock, Port Orchard | 809 Iron Works |
| 804 B. S. Wisconsin | 810 Iron Works, the Saw Mill |
| 805 Turret and Guns on B. S. Wisconsin, at Port Orchard | 811 All Aboard for Alaska. The Start from Seattle |
| 806 B. S. Oregon, Port Orchard | 812 Panorama of Seattle, taken from the Sound |

See Index to Slides at End of Catalogue.

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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued.

ALASKA.

- | | |
|---|---|
| 813 One of the First Scenes on Entering Alaskan Territory | 443 View Through the Ropes of the Vessel, Sitka in Background |
| 814 A Frog Totem Pole at Fort Wrangel | 844 Just Landing, View from Vessel |
| 815 A Panoramic View of the Mountains and Clouds from the Sea | 845 Sitka |
| 816 A Panoramic View, Sight Seeing in Alaska | 846 Panoramic View in Front of Old Log Trading Post (Russian) |
| 817 A Panoramic View of the Mountains and Ocean from the Sea | 847 Governor's Walk and Indian Mission |
| 818 Among the Fjords | 848 Indian Town, Sitka |
| 819 Indian Life as it is at Fort Wrangel | 849 Indian Avenue, Sitka, Showing Old Russian and Greek Trading Post and Greek Church |
| 820 Street Scene, Fort Wrangel | 850 Old Log Trading Post, Sitka |
| 821 Totem Pole, Fort Wrangel | 851 Rear View of Greek Church |
| 822 The Famous Totem Poles at Fort Wrangel | 852 The Greek Church |
| 823 Skagway and its Famous Piers | 853 The Old Log Fort |
| 824 The Edge of Skagway at Low Tide | 854 Totem Poles in Sitka Park |
| 825 The Main Street, Skagway showing the Only Railway in all Alaska | 855 Along the Banks of the Indian River |
| 826 The Skagway River and the Valley Below as Seen from the White Pass | 856 The Cascades of Indian River |
| 827 Beginning to Climb the White Pass | 857 Russian Burial Ground |
| 828 Observation Car on the White Pass | 858 View of Shore near Sitka from Vessel |
| 829 Train Entering Tunnel, White Pass | 859 View of Shore near Sitka from Vessel |
| 830 On the Road to the Summit of White Pass | 860 Indians in their Canoes, at the Ship near Killisnoo |
| 831 View from Summit of White Pass | 861 Tourists at the Deserted Village of Ka-Saan |
| 832 The White Pass | 862 Tourists Disembarking at Ka-Saan |
| 833 Under Two Flags, American and English, Summit of White Pass | 863 Totem Poles, Deserted Village Ka-Saan |
| 834 Summit of White Pass and Summit Lake | 864 Sight Seeing from Ship, Ta Ku Glacier in Distance |
| 835 On the Train Going Over White Pass | 865 Ta Ku Glacier from the Ship |
| 836 Panoramic View of Summit of White Pass and Summit Lake | 866 Ta Ku Glacier and Ice Berge |
| 837 Cavanaugh Glacier | 867 Ta Ku Glacier, Ice Berg and Ta Ku Inlet |
| 838 Along the Lynn Canal, Snow Capped Mountains | 868 Scene near Ta Ku Glacier |
| 839 Along the Lynn Canal, Waterfalls and Snow Capped Mountains | 869 Sight Seeing in Alaska, The Ta Ku Glacier |
| 840 Along the Lynn Canal, Waterloo and Snow Capped Mountains | 870 The Ta Ku Glacier |
| 841 Panoramic View of Sitka, Taken from the Water Front, the Spiral of the Old Greek Church is Seen in the Distance and Mt. Verestojoi Rising in the Clouds in the Background | 871 Panoramic View of Ta Ku Glacier and Iceberg |
| 842 Entering Sitka, Corner of the Pier and Harbor and Mountains in the Background | 872 Panoramic View of Ta Ku Glacier and Bits of Frozen Ice |
| | 873 Panoramic View Showing Length and Breadth of Ta Ku Glacier |
| | 874 Panoramic View Showing Length and Breadth of Ta Ku Glacier |
| | 875 On the Brady Glacier, Governor Brady Leading the First Party that Ever Visited This Glacier |

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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued.

ALASKA—Continued.

- 876 Marooned in Alaska, the Tide Going Out, Tourists Stranded
 877 The Governor of Alaska on the Glacier Bearing his Name
 878 Gov. Brady's Party, on Brady Glacier
 879 A Group of the only Tourists that ever Visited Brady Glacier. Gov. Brady Leading
- 880 Fording a Glacier Stream on Brady Glacier
 881 On the Way to Brady Glacier
 882 On the Way to Brady Glacier
 883 Brady Glacier, Governor Brady Standing in the Group
 884 Difficulties in Visiting The Brady Glacier

LOWER CALIFORNIA.

- 985 Boundary Line Between U. S. and Mexico
 986 San Diego from Coronado Hotel
 987 Hotel Del Coronado
 988 Hotel Del Coronado, from North-west
 989 San Diego from Coronado
 990 The Ocean from the Train
 991 Sante Fe R. R. near San Diego
 992 Cactus Park, Riverside
 993 San Bernardino Valley
 994 Mount San Bernardino, by Moonlight
 995 Street in San Bernardino Valley
 996 Arrowhead Mountain from San Bernardino
- 997 Arrowhead Mountains from. R. R. Track
 998 Claremont Station and Snow Capped Mountain
 999 Claremont and Old Baldy
 1000 Stoddard's Canyon, Lower Falls
 1001 Stoddard's Canyon, Middle Falls
 1002 Stoddard's Canyon, Upper Falls
 1003 Falls in Etan Canyon
 1004 Glendora
 1005 Highlands
 1006 Beautiful Etiwanda
 1007 High School, Etiwanda

FLOWERS, FRUITS, TREES AND PLANTS OF SOUTHERN CALIFORNIA.

- 1008 A Yucca Tree, Antelope Valley California
 1009 A Yucca Tree
 1010 A Yocattillo Shrub
 1011 Spanish Dagger or Yucca
 1012 Century Plant
 1013 California Peppers
 1014 Manzanillo Olive Branch and Olives
 1015 Pampas Plums
 1016 Pampas Plums
 1017 A Field of California Poppies
 1018 A Field of California Lillies
 1019 A Field of California Lillies
 1020 On a Hop Ranch
 1021 Umbrella Trees, Pampas Grass and Fan Palm Trees
 1022 Date Palm
 1023 Palm Trees
 1024 A Rose Tree
 1025 Cottage Covered with Roses
 1026 Cottage Covered With Roses
 1027 Orange Groves
 1028 Oranges and Snow
 1029 Orange Tree
 1030 Orange Tree
 1031 Clusor of Oranges
 1032 A Cactus Plant
- 1033 An Almond Orchard
 1034 A Banana Tree
 1035 A Banana Tree
 1036 Wild Cactus Flower
 1037 Cactus Flower and Buds
 1038 Cactus Flowers, Bloom at Night
 1039 Night Blooming Cactus
 1040 Night Blooming Cactus, a Pretty Bunch
 1041 A Bunch of Hydrangias
 1042 A Bunch of Poppies
 1043 A Petunia Bed
 1044 Bamboo Plant
 1045 A Bunch of Daisies
 1046 A Magnolia Flower in Bed of Leaves
 1047 A Magnolia Bud
 1048 A Magnolia Bud Nearly Open
 1049 A Magnolia Flower
 1050 Night Blooming Cactus, showing Petals, Stamen and Pistil
 1051 Gold of Ophir Rose Bush
 1052 Rose Bush in Full Bloom
 1053 Rose Bush in Full Bloom
 1054 A Bunch of Roses
 1055 A Bunch of Roses
 1056 Chrysanthemums
 1057 Weeping Willow Trees

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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued

INDIANS, THEIR HOMES AND CUSTOMS.

- 1058 Indian Mummy, from Cliff Dwellings
 1059 Indian Pueblo of Taos
 1060 Deer Dance, San Juan. Pueblo
 1061 Pueblo Girls, Bread Makers
 1062 Pueblo Indians
 1063 Pueblo Indians, New Mexico
 1064 Acoma Pueblo, Arizona
 1065 A Fiesta Procession, Acoma Pueblo, Arizona
 1066 Cliff Dwellings in Walnut Canyon Near Flagstaff, Arizona
 1068 The Penitente Procession by the Flagellantes, New Mexico
 1069 Crucifixion of a Penitente, March 30, 1883, by the Flagellantes at San Mateo, New Mexico
 1070 Indian Girls Playing
 1071 Navaho, the Chief of the Navasapais
 1072 Oldest Squaw of Chief Navaho
 1073 Moki Indians Pahos or Prayer Sticks
 1074 The Antelope March, Moki Snake Dance
 1075 Moki Snake Dance
 1076 Moki Snake Dance, Walpi. Sand Mosaic in Antelope Khiva
 1077 Moki Snake Dance Paraphernalia
 1078 Moki Indian Burial Ground, Arizona
 1079 Zuni Indians Baking Pottery
 1080 Moki Indian Baskets
 1081 Mojave Indians, Needles, California
 1082 Moki Indian Dance, Throwing Snakes into Circle of Sacred Meal
- 1083 Oribi Snake Dance, Entrance to Snake Khiva
 1084 Indian Deer Dance
 1085 Oribi Entrance Antelope Khiva
 1086 Oribi Snake Dance
 1087 Oribi Interior of Moki House
 1088 Indians Selling their Wares to Tourists
 1089 Indians Selling their Wares to Tourists
 1090 Six Storied House Zuni
 1091 Oribi Terraced Houses
 1092 Indian Teepees (in Grand Canyon)
 1093 Indian Basket Makers
 1094 Indian Bake Oven, Laguna, New Mexico
 1095 New Mexico Indian Girls
 1096 Indian Woman and Baby, Laguna, New Mexico
 1097 An Indian Mummy from Cliff Dwelling, Arizona
 1098 Making an Indian Blanket
 1099 An Indian Granary
 1100 Yaqui Indians
 1101 Mojave Indians
 1102 A Navajo Hogan, Blue Canyon, Arizona
 1103 Navajo Indians in Holiday Attire
 1104 A Navajo Blanket Weaver and Loom
 1105 Moki Indian Wood Gatherers
 1106 Moki Indian Children
 1107 Moki India Sacred Rock

CHALCEDONY PARK—Petrified Forest, Arizona.

- 1108 View of Chalcedony Park
 1109 Wierd Forms in Chalcedony Park
 1110 The Largest Log
 1111 Clay Banks with Emerging Logs
 1112 Eagle Peak
 1113 The Tree Bridge
 1114 The Cannon
 1115 Three Sisters
- 1116 Shattered Trunks
 1117 Trunks Scattered Over the Ground
 1118 A Beautiful View in the Petrified Forest
 1119 Tree Sections, Petrified Forest
 1120 Suahara (Giant) Cacti
 1121 Suahara (Giant) Cactus

GRAND CANYON.

- 1122 Town of Williams
 1123 May, of Grand Canyon
 1124 Tents at Bright Angel
 1125 Going Down Bright Angel Trail
 1126 John House, the Famous Guide of Grand Canyon
- 1127 Taking 10 cents, but failing to pose
 1128 Posing for 10 cents at the Grand Canyon
 1129 Grand Canyon from Bright Angel
 1130 Grand Canyon from Bright Angel

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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued

GRAND CANYON—Continued.

- 1131 Bright Angel Hotel from West, Distant View
- 1132 Bright Angel Hotel from West, Close View
- 1133 View of Angel Plateau from Hotel
- 1134 View of River from Angel Plateau
- 1135 View from Trail, Angel Plateau
- 1136 On Bright Angel Trail
- 1137 Grand Canyon from Bright Angel
- 1138 Grand Canyon from Bright Angel
- 1139 Grand Canyon from Signal Point
- 1140 Grand Canyon from Rowe's Point, looking North
- 1141 Grand Canyon from Rowe's Point, looking South
- 1142 Cocino Forest along the Rim of the Grand Canyon, toward Grand View
- 1143 Hotel at Grand View
- 1144 View from Grand View Hotel
- 1145 Ayers' Peak from Grand View Hotel
- 1146 Ayers' Peak from Grand View Hotel
- 1147 BattleShip Iowa from Bright Angel Trail
- 1148 View from Grand View Hotel
- 1148½ Getting Ready for the Trail
- 1149 The Head of Grand View Trail
- 1150 The Log Cabin Hotel at Grand View
- 1151 Grand View Point, Head of Grand View Trail
- 1152 The Grand Canyon from Grand View Point
- 1153 On the Grand View Trail
- 1154 Going Down the Grand View Trail
- 1155 Going Down the Grand View Trail
- 1156 A Picturesque Bit along the Grand View Trail
- 1157 A View from Grand View Trail
- 1158 Canyon Architecture from Grand View Trail
- 1159 Going Down Grand View Trail
- 1160 A Scary Place along the Grand View Trail
- 1161 Still Going Down the Grand View Trail
- 1162 A Bit of Grandeur on the Grand View Trail
- 1163 View from the Grand View Trail
- 1164 Scenic Beauty of the Grand View Trail
- 1165 Grand Canyon from O'Neil Point
- 1166 Pompey's Pillar, Grand Canyon
- 1167 Grand Canyon from Rim
- 1168 Sandstone Cliff, Grand Canyon
- 1169 The River, Grand Canyon
- 1170 Pack Mules at the Copper Mines
- 1171 Removing Load from Pack Mules
- 1172 Poor Little Bridget, Born at the Copper Mines
- 1173 Entrance to the Great Copper Mines
- 1174 Entrance of the Great Cave
- 1175 Inner Gorge from the Copper Mine
- 1176 Poor Bridget and her Friend
- 1177 Looking into the Vast, from Moran Point
- 1178 Thomas Moran, the famous Painter of the Grand Canyon
- 1179 The Indian or Aztec Fort
- 1180 One of the Guides of the Grand Canyon
- 1181 Indian Fort and Point Bissell
- 1182 Indian Fort and Point Bissell
- 1183 The Famous Capt. House, with Tourists, on the Indian Fort
- 1184 The Indian Fort
- 1185 Looking Down Canyon from Bissell's Point
- 1186 Bissell's Point from Moran Point
- 1187 Hualpai Canyon—Burros on Trail
- 1188 Blue Canyon
- 1189 Blue Canyon, Peculiar Rock Shapes
- 1190 Looking across Grand Canyon
- 1191 Grand Canyon from Scenic Divide
- 1192 Round Tower and River from Moran Point
- 1193 Grand Canyon, East from Scenic Divide
- 1194 O'Neil Point from River
- 1195 Shinumo Creek
- 1196 Shinumo Creek from Camp
- 1197 Shinumo Creek
- 1198 In the Granite on the Old Trail
- 1199 Peculiar Erosion in Cataract Canyon
- 1200 Cataract Canyon, Where the Squaws Were Massacred
- 1201 Cataract Canyon Above the Agency
- 1202 Powell's Point
- 1203 Grand Canyon Trail
- 1204 Grand Canyon from Sentinel Point
- 1205 Chalk Canyon
- 1206 Cataract Canyon, Hualpai Trail

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OUR GREAT NATIONAL PARKS AND WESTERN AMERICAN SCENERY—Continued.

GRAND CANYON—Continued.

- 1207 Balanced Rock on Mystic Springs Plateau
- 1208 Ruins of Paradise, Grand Canyon
- 1209 Grand Canyon, Looking Up River from Bass Camp
- 1210 Grand Canyon Looking Down River from Bass Camp
- 1211 River from Plateau, Looking East
- 1212 River Looking South-east, Grand Canyon
- 1213 River Looking West
- 1214 River Looking East
- 1215 River Looking West from Plateau
- 1216 River Looking West
- 1217 Grand Canyon from River Looking West
- 1218 Rapids in the River
- 1219 When the Water is High, Grand Canyon
- 1220 Bridal Veil Falls from the Trail, Cataract Canyon
- 1221 Front View of Bridal Veil Falls
- 1222 Topocobya Trail, Grand Canyon
- 1223 Bass's Winter Camp on the Shinumo
- 1224 John D. Lee and Two Favorite Wives, Lived in the Grand Canyon
- 1225 Cliff Palace
- 1226 The Needles End of Grand Canyon
- 1227 Indian Hieroglyphics
- 1228 Sutton Point and Masonic Temple
- 1229 Newberry Terrace and Vishnu Temple
- 1230 Powell Pyramid, Grand Canyon
- 1231 Overhanging Capitals, Grand Canyon
- 1232 Relics of Cliff Dwellers, Grand Canyon
- 1233 San Francisco Mountain Scenery from Painting by Thomas Moran
- 1234 Head of Topocobya Trail
- 1235 Navaho Falls, Havas Canyon
- 1236 Mount Observatory and Sutton Point
- 1237 Wig-li-i-wa and the Havasu
- 1238 The River from Dick Pillar on the Grand Scenic Divide
- 1239 Head of Old Vance Trail
- 1240 Bridal Veil Falls, Havasu Canyon
- 1241 Coloring Trail at Foot of Mystic Spring River
- 1242 Colorado River at Foot of Old Trail

SCENES ALONG THE SANTA FE R. R.

- 1243 Canyon, Diablo Bridge
- 1244 Flagstaff from Train
- 1245 View Looking Over Canyon, Diablo from Train
- 1246 S. F. Train at Laguna
- 1247 Indian Adobe Houses
- 1248 Albuquerque Hotel
- 1249 Los Vegas Castaneda Hotel
- 1250 Hotel Montezuma, Las Vegas Hot Springs

COLORADO.

- 1251 Pueblo, Colorado, Bridge Bed of River
- 1252 Pueblo, Colorado, R. R. Track and Bridge
- 1253 Entrance to Cave of Winds, William's Canyon
- 1254 Canyon near Manitou, Colorado
- 1255 Stalactites and Stalagmites in the Cave of the Winds
- 1256 Grand Organ in Cave of the Winds
- 1257 The Narrows, William's Canyon
- 1258 Temple of Isis, William's Canyon
- 1259 Temple of Juno, William's Canyon
- 1260 Looking Up Plate Canyon
- 1261 Bridge Above Deansbery, Platte Canyon
- 1262 Glenisle, Platte Canyon
- 1263 Buildings at Glen Isle, Platte Canyon
- 1264 Rocky Point, Clear Creek Canyon
- 1265 Clear Creek Canyon
- 1266 Inspiration Point, Clear Creek Canyon
- 1267 Bridal Veil Falls, Cheyenne Canyon
- 1268 Seven Falls, Cheyenne Canyon
- 1269 Garden of the Gods, The Parliament
- 1270 Garden of the Gods, Seal and Bour Rocks
- 1271 Garden of the Gods, Lot's Wife
- 1272 Garden of the Gods, Siamese Twins

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ROCKY AND SELKIRK MOUNTAIN SCENERY AND NATIONAL PARKS OF CANADA.

Taken Along the Canadian Pacific Railway.

VICTORIA.

- | | |
|----------------------------------|------------------------------|
| 1 Government Buildings, Victoria | 3 Beacon Hill Park, Victoria |
| 2 Parliament Buildings, Victoria | |

VANCOUVER.

- | | |
|---|--|
| 4 C. P. R. Depot, Front View from Street | 21 Stanley Park, Douglas Fir |
| 5 C. P. R. Depot, from the Wharf, Reflection in Water | 22 Stanley Park, Big Cedar and Douglas Firs |
| 6 C. P. R. Depot, from the Wharf, Reflection in Water, Distant View | 23 Ten Horse Team Hauling Big Trees |
| 7 View Across the Channel | 24 English Bay |
| 8 Residence near British Bay | 25 Surf at English Bay |
| 9 Campbell Street, Dunsinuir Street, Bank of Montreal at the Right | 26 The Terminus of the Canadian Pacific R. R. |
| 10 Court House | 27 The Fishing Fleet at Anchor |
| 11 Lumber Company's Plant | 28 The Fishing Fleet Just Starting Out |
| 12 Houseboats on the Bay | 29 The Fishing Fleet Just Starting Out |
| 13 Saw Mill | 30 Salmon Cannery of Stevenson |
| 14 Saw Mill and Logs | 31 Cold Stream Ranch near Nelson |
| 15 The Narrows | 32 View of Nelson |
| 16 The Conemaugh at the Wharf | 33 View of Ainsworth |
| 17 Stanley Park, the Flower Gardens and Cottage | 34 Red Mountain Rossland, showing Le Roy, War Eagle, Center Star, Nickel Plate, Monte Cristo, Josie, Iron Mask and other Mines |
| 18 Roadway and the Narrows, Stanley Park | 35 C. P. R. Tunnel Along the Fraser Canyon |
| 19 Pathway in the Forest of Fir Trees, Stanley Park | 36 Hell's Gate, Frazer Canyon, Looking Down River |
| 20 Pathway in the Forest of Fir Trees, Stanley Park | 37 Cable Tram Across Frazer Canyon |

AGASSIZ.

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|--|---|
| 38 Agassiz, The Government Farm, A Grain Field | 44 Kamloops, View of City and S. Thompson River |
| 39 A Hop Ranch | 45 Revelstoke, View of the City |
| 40 Agassiz, A Ranch Scene | 46 View/Tourists, Train and Mountains to West of Revelstoke |
| 41 Agassiz, Ranch Buildings, Grain Fields and Method of Covering Shocks of Grain | 47 View South from the Top of Train, Revelstoke |
| 42 Agassiz, Cornfield | 48 Hotel at Revelstoke |
| 43 Spuzzum, Suspension Bridge Across Frazer Canyon | 49 Ross Peak |
| | 50 View Down the Illecillewaet River |
| | 51 View of the Illecillewaet River |

GLACIER HOUSE.

- | | |
|--|--|
| 52 The Loop, Showing Four Tracks Just Before Arriving at Glacier House | 56 View of Glacier from Hotel Grounds |
| 53 The Glacier from the Hotel | 57 Sir Donald and the Great Glacier |
| 54 On the Great Glacier | 58 Hotel at Glacier |
| 55 On the Great Glacier, A Crevice | 59 C. P. R. Passenger Train, Glacier in Background |
| | 60 Hotel and Mountains |

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The above slides were made from original negatives. Price, 40c. each plain; 80c. each colored.

ROCKY AND SELKIRK MOUNTAIN SCENERY AND NATIONAL PARKS OF CANADA—Cont.

GLACIER HOUSE—Continued

- | | |
|--|--|
| 61 View of Glacier from Hotel Grounds | 77 Panoramic View of Observatory and Hotel Buildings |
| 62 Sir Donald and the Great Glacier | 78 On the Way to the Great Glacier |
| 63 Hotel at Glacier | 79 Glacial Stream, Forest and Great Glacier |
| 64 C. P. R. Passenger Train, Glacier in Background | 80 The Face of the Great Glacier |
| 65 Hotel and Mountains | 81 The Face of the Great Glacier |
| 66 Train, Glacier in Background | 82 Near Glacier House |
| 67 A View of the Glacier from the Train | 83 The Great Glacier |
| 68 A View of the Glacier from the Train | 84 Mountain View, near Glacier House |
| 69 A View of the Glacier from the Train | 85 Cave in the Great Glacier |
| 70 The Illecillewaet River | 86 On the Way to the Asulkan Glacier |
| 71 In Albert Canyon, The Illecillewaet River | 87 High Up on the Asulkan Trail |
| 72 Mt. Sir Donald in the Distance | 88 The Asulkan Valley from Avalanche Crest |
| 73 Mt. Sir Donald as Seen near Glacier | 89 Kicking Horse River, near Field |
| 74 Mt. Sir Donald as Seen near Glacier | 90 Mt. Stephen Showing Silver Mine |
| 75 Panoramic View of C. P. R. Tracks and the Glacier House | 91 Mt. Stephen, Field and the Kicking Horse River |
| 76 Glacier House from Avalanche Crest | 92 Columbia River near Beaverworth |
| | 93 Columbia River near Beaverworth |

LAGGAN—Station on C. P. R. for Lakes in the Clouds.

- | | |
|--|---|
| 94 Mt. Temple (Top, Capped with Clouds) from Station | 113 Lake Louise from Trail to Saddle Back |
| 95 Mt. Temple, from Hill near C. P. R. Station, Laggan | 114 Lake Louise and Victoria Mountain |
| 96 Mt. Temple, from Hill near Station | 115 Lake Louise with Great Glacier Mirrored in its Surface |
| 97 Mountain Road to Lake Louise | 116 Lake Louise with Great Glacier Mirrored in its Surface |
| 98 Glacial Stream and Mountain Road, Lakes in the Clouds | 117 Lake Louise, Mt. La Froy and Fairview |
| 99 Glacial Stream from Lake Louise | 118 Lake Louise on the way to the Glacier on Mt. Victoria |
| 100 Glacial Stream and Glacier | 119 Mitre Mountain and the Glacier |
| 101 On the way to Lake Louise—A Mountain Stream | 120 Victoria taken from Glacier Below |
| 102 Lake Louise, Glacier, Mt. Victoria and Reflections | 121 Bow River, Station, and Mountains around Lake Louise, from Hill near Station |
| 103 Lake Louise and the Glacier—Mt. Victoria | 122 Lake Louise from Chalet (1) showing Lake, Glacier and Mt. Victoria |
| 104 Lake Louise and Mt. White | 123 Lake Louise from Chalet (2) showing Lake and Saddle Back |
| 105 Lake Louise from the Chalet | 124 Lake Louise from Chalet (3) showing Lake and Mt. White |
| 106 Lake Louise from the Chalet | 125 The Chalet from Pier on Lake Louise |
| 107 A Bit of Lake Louise | 126 A View of Upper Bow Valley and Mt. Daily, from near Lake Agnes (from which water flows into three oceans) |
| 108 Lake Louise and Goat Mountain | |
| 109 Panoramic View of Lake Louise—the Hotel | |
| 110 La Froy, Fairview, Mt. White and the Hotel | |
| 111 Panoramic View of Lake Louise | |
| 112 Lake Louise from Veranda of Chalet | |

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ROCKY and SELKIRK MOUNTAIN SCENERY and NATIONAL PARKS OF CANADA—Cont.

LAGGAN—Continued

- 127 The Badger at Home (near Lake Agnes, altitude 6801 feet)
- 128 Mirror Lake
- 129 Mirror Lake and Lake Louise, from near Lake Agnes
- 130 Mt. Le Froy and Mt. Fairview from Trail between Mirror Lake and Lake Agnes
- 131 A Bit of Lake Agnes
- 132 Water Falls and Shelter at Lake Agnes
- 133 Water Falls and Shelter at Lake Agnes
- 134 Lake Agnes, Mountains and Glacier
- 135 Lake Agnes, different view
- 136 Lake Agnes, different view
- 137 Castle Crag and Lake Agnes
- 138 Panoramic View of Lake Agnes
- 139 Panoramic View of Lake Agnes, different view
- 140 Summit of Saddleback
- 141 Paradise Valley from Pinnacle on the Saddleback
- 142 Paradise Valley from Saddleback, another view
- 143 Paradise Valley from Saddleback, another view
- 144 Panoramic View of Paradise Valley from Saddleback
- 145 Valley of the Ten Peaks, from Trail
- 146 A few of the Ten Peaks, from Trail
- 147 Valley of the Ten Peaks and Moraine Lake
- 148 The Ten Peaks from the Trail
- 149 Valley of Ten Peaks from Rocks at foot of Moraine Lake
- 150 Valley of Ten Peaks, Moraine Lake in foreground
- 151 Panorama of Moraine Valley, Moraine Lake and the Ten Peaks
- 152 Panorama of Moraine Lake and the Ten Peaks
- 153 Panorama of Moraine Lake and the Ten Peaks
- 154 Reflections of the Ten Peaks in Moraine Lake, Panoramic View
- 155 The Desolation of Consolation Valley, Panoramic View
- 156 Consolation Valley, Mt. Temple in the Distance
- 157 Consolation Lake, Mt. Temple in the Distance
- 158 Consolation Valley, Lake, and part of Mt. Temple
- 159 Consolation Valley and Lake, three miles beyond the Ten Peaks
- 160 Mt. Stephen from Trail to Burgess Pass
- 161 Looking Down from Burgess Pass to Field 3000 feet below
- 162 Summit of Mt. Stephens and Cathedral Rocks, from the Trail to Burgess Pass
- 163 Panorama of the Top of Burgess Pass. Down 3000 feet to the right is Emerald Lake; to the left is the Town of Field; in front is Burgess Peak
- 164 Panorama of the Mountains from Burgess Pass, showing Mt. Stephens and the Cathedral Peaks
- 165 Emerald Lake as seen from Burgess Pass, 3000 feet above the Lake
- 166 Natural Bridge near Field, Mt. Stephens in the Distance
- 167 A Bit of Emerald Lake from Log Cabin
- 168 Panorama of Emerald Lake, Emerald Mountain and Overhanging Glacier
- 169 Panorama of Emerald Lake from Front of Chalet
- 170 Panorama of Emerald Lake and Mountains from Burgess Pass
- 171 Panorama of Emerald Lake from Chalet, Wapta Mountain in center
- 172 The First Glimpse of Emerald Lake, Mt. Wapta and Emerald Mountain in the background, Panoramic View
- 173 Panorama of Emerald Lake, Emerald Mountain and Mt. Wapta
- 174 A Bit of Emerald Lake, with Mt. Burgess in the background
- 175 A Corner of Emerald Lake
- 176 Emerald Lake as seen from Chalet, Mt. Wapta in the distance
- 177 The Chalet, from a Boat on Emerald Lake
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- 179 Chalet at Emerald Lake
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- 187 Takakkaw Falls, from River, Yoho Valley
- 188 Takakkaw Falls, from Yoho Valley
- 189 Takakkaw Falls, from Yoho Valley
- 190 Takakkaw Falls, taken from below, Yoho Valley
- 191 Grand Canyon of Yoho Valley
- 192 A Scene from the Floor of Yoho Valley
- 193 A Scene from the Floor of Yoho Valley
- 194 Panorama of the Yoho Valley
- 195 Panorama in the Forest, Yoho Valley
- 196 A Moraine and Glacial Stream
- 197 In Yoho Valley, River and Mount Wapta
- 198 Laughing Falls, Yoho Valley
- 199 Grand Canyon, Yoho Valley
- 200 Laughing Falls. One of the Guard
- 201 A Side View of Laughing Falls, Yoho Valley
- 202 Looking Down the River from Laughing Falls
- 203 A Side View of Laughing Falls, Yoho Valley
- 204 A Peculiar View of Laughing Falls, Yoho Valley
- 205 A Splendid View of Laughing Falls, Yoho Valley
- 206 Twin Falls, Yoho Valley
- 207 Kicking Horse River
- 208 Another View of Kicking Horse River
- 209 Kicking Horse Pass, C. P. R. track and Bridge
- 210 Kicking Horse Pass, C. P. R. track and Safety Switch
- 211 Kicking Horse Pass, A View Along the Track
- 212 Mount Stephen, Stephen House and Kicking Horse River
- 213 C. P. R. Train Crossing the Bridge over Kicking Horse River, in Kicking Horse Pass
- 214 C. P. R. Train in Kicking Horse Pass
- 215 A Magnificent View from Kicking Horse Pass
- 216 C. P. R. Train Climbing Kicking Horse Pass
- 217 Cathedral Spires, Kicking Horse River in Foreground, from Monarch Cabin
- 218 The Famous View of Mt. Stephen from Monarch Cabin, three Miles from Field
- 219 The Kicking Horse River, Mt. Stephen on the Right. Cathedral Peaks on the Left
- 220 Along the Kicking Horse Pass
- 221 Panorama Along the Kicking Horse Pass
- 222 Panorama Along the Kicking Horse Pass

BANFF.

- 223 Street in Banff and Cascade Mountain
- 224 Main Street, Banff and Cascade Mountain
- 225 Main Street in Banff and Sulphur Mountain
- 226 Presbyterian Church, Banff
- 227 Mount Rundell and Drive. Banff
- 228 The C. P. R. Hotel, Mount Rundell in Background
- 229 The Bow Valley, from C. P. R. Hotel, Banff
- 230 The Junction of the Bow and Spray Rivers and Mt. Rundell
- 231 Down the Bow River, near the Falls
- 232 Up the Bow River, near the Falls
- 233 The Bow Falls
- 234 Reflections in Bow River
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- 238 View of Bow Valley from Sulphur Mountain
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- 240 Bow and Spray Valleys from Trail on Sulphur Mountain
- 241 View from Summit of Sulphur Mt.
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BANFF—Continued.

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| 243 Drive from Boat House, Mt. Rundell in the Distance | 248 Looking Through the Bridge, Cascade Mountain in Background, Panorama View |
| 244 Mt. Rundell from Boat House, Banff Bow Falls | 249 Scenes Along the Bow River Panorama view |
| 246 The Swimming Basin at Banff, Panoramic View | 250 Panorama View Along the Bow River at Banff |
| 247 The Bow River and Boat House, Panorama from Bridge | 251 Panorama View in the Forest at Banff |

CANMORE

- | | |
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| 252 Typical Log Cabin and "White Man's Pass" | 261 The Three Sisters, from C. P. R. Track near Canmore |
| 253 The Hoodoos, the Town and White Man's Pass | 262 C. P. R. Section Men at Work in the Gap |
| 254 The Hoodoos, Valley of Bow River in the Background | 263 The Gap |
| 255 Old Cemetery, Hoodoos in Background | 264 Wind Mountain from the Gap |
| 256 The Hoodoos, Mountains and Valley in the Distance | 265 Bow River and Mountains at the Gap |
| 257 The Bow Valley at Canmore | 266 Tilted Strata of Rock Along the Bow River, at the Gap |
| 258 The Coal Mines at Canmore | 267 Tilted Strata of Rock Along the Bow River, at the Gap |
| 259 View of Canmore from near Coal Mines | 268 Tilted Strata of Rock Along the Bow River, at the Gap |
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CALGARY

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| 269 First Baptist Church, Calgary | 271 Indian Tents near Calgary |
| 270 Street Scene | |

MEDICINE HAT.

- | | |
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| 272 View of City from Other Side of Bow River | 275 View of City from Hill near Town |
| 273 View of Bow River Bridge and City | 276 View of Main Business Street |
| 274 View of City from Hill near Town | 277 Presbyterian Church |
| | 278 M. E. Church |

SWIFT CURRENT.

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| 279 Canadian Land and Ranch Company, Buildings | 281 Canadian Land and Ranch Company, the Sheep |
| 280 Canadian Land and Ranch Company, the Sheep | 282 Swift Current River. |
| | 283 A Bunch of Lame Sheep |

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| 1 United States Capitol. | 7 Executive Mansion or White House. |
| 2 U. S. Senate Chamber. | 8 War, State and Navy Department. |
| 3 Hall of Representatives. | 9 General Postoffice Building. |
| 4 Pennsylvania Avenue. | 10 Smithsonian Institute. |
| 5 Washington Monument. | 11 Jackson Statue. |
| 6 United States Treasury. | 12 Soldiers' Home. |

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YELLOWSTONE NATIONAL PARK—12 Slides

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| 1 Mammoth Hot Springs. | 7 Bee Hive Geyser in action. |
| 2 Liberty Cap. | 8 Cone of Castle Geyser. |
| 3 Tower Falls. | 9 Cone of Giant Geyser. |
| 4 Upper Falls of Yellowstone. | 10 Cone of Grotto Geyser. |
| 5 Grand Falls of the Yellowstone. | 11 Riverside Geyser in Action. |
| 6 Gibbon Falls. | 12 Cone of Lone Star Geyser. |

IRELAND

- | | |
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| 2 Map of Ireland. | 44 Lakes of Killarney from Kenmare Road. |
| 3 Queenstown, Entrance to Harbor, etc. | 45 Gap of Dunloe and Black Valley. |
| 4 Queenstown, Harbor. | 46 Gap of Dunloe and Bridge. |
| 5 Queenstown, from the Harbor. | 47 Gap of Dunloe, Kate Kearney's Cottage. |
| 6 Queenstown, Quays. | 48 Kate Kearney's Cottage. |
| 7 Queenstown, a Street in. | 49 Upper Lake, Killarney. |
| 8 A view on the River Lee. | 50 Shooting the Rapids, Killarney. |
| 9 Town of Passage, County Cork. | 51 Middle Killarney Lake, showing Island. |
| 10 Monkstown, County Cork. | 52 Innisfallen Island, Lakes of Killarney. |
| 11 Patrick St., Cork. | 53 Innisfallen's Ruined Shrine, Killarney. |
| 12 St. Patrick's Bridge, Cork. | 54 Long Range and Torc Mountains. |
| 13 Church of the Shandon Bells, Cork. | 55 Torc Cascade, Killarney. |
| 14 Shandon Steeple, Cork. | 56 Lower Lake of Killarney. |
| 15 Gerald Griffin's Grave, Cork. | 57 Killarney House. |
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| 17 St. Patrick's Protestant Church, Cork. | 59 Meeting of the Waters, Killarney. |
| 18 St. Finn Bar's Cathedral, Cork. | 60 Briceken Bridge, Killarney. |
| 19 Village of Blarney, County Cork. | 61 Meeting of the Waters (second view). |
| 20 Blarney Castle. | 62 Derrycunihy Cottage, Killarney. |
| 21 Blarney Castle (duplicate). | 63 Cascade of Derrycunihy, Killarney. |
| 22 Kissing the Blarney Stone. | 64 Southern Hotel, Killarney. |
| 23 Kissing the Rael Blarney. | 65 A View on Ross Island, Killarney. |
| 24 The New Castle of Blarney. | 66 Ross Castle, Killarney. |
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| 28 Gougane Barra, the Shrine. | 70 Interior of Muckross Abby. |
| 29 Gougane Barra, the Holy Well. | 71 Muckross Abbey. |
| 30 Kinsale, County Cork. | 72 O'Connell's Birthplace, Derrynane, County Kerry. |
| 31 Kinsale Harbor. | 73 Cahirciveen, County Kerry. |
| 32 Innishannon Bridge on River Bandon. | 74 O'Connell Memorial Church, Cahirciveen, County Kerry. |
| 33 Bantry Cove, County Cork. | 75 Ardfer Cathedral Ruins, County Kerry. |
| 34 Bantry, showing head of Bantry Bay. | 76 Derryquin Castle, County Kerry. |
| 35 Glengariffe, Bay and Garinish Island. | 77 Village of Dingle County Kerry. |
| 36 Glengariffe, River and Bridge. | 78 Killorglin, County Kerry. |
| 37 Glengariffe, Cataract. | 79 Bishop's Chair, Aghadoe, County Kerry. |
| 38 Glengariffe, Otter Island. | 80 Adare Abbey, County Limerick. |
| 39 Glengariffe, Lord Bantry's Cottage. | 81 Ruins of Desmond's Castle, Adare, County Limerick. |
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- 88 Interior of Sacred Heart Church, Limerick.
- 89 Treaty Stone, Limerick.
- 90 Rock of Cashel.
- 91 Ruins on Rock of Cashel.
- 92 Cashel Abbey and Round Tower.
- 93 Cathedral of Thurles.
- 94 Sliddeyford Cromlech or Druid's Altar at New Castle, County Tipperary.
- 95 St. Mary's Church, Clonmel.
- 96 Fethard, County Tipperary.
- 97 Holy Cross Abbey, County Tipperary.
- 98 Cahir Castle, County Tipperary.
- 99 Mt. St. Joseph's Abbey, Roserea, County Tipperary.
- 100 Nenagh Town Hall and Castle.
- 101 Ennistymon, County Clare.
- 102 Kilrush, County Clare.
- 103 Kilkee, County Clare.
- 104 Lookout Cliff, Kilkee, County Clare.
- 105 Spectacle Bridge, County Clare.
- 106 Eviction, Van de Leur Estate, County Clare.
- 107 Eviction, Van de Leur Estate, County Clare.
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- 118 Athlone Castle, County Roscommon.
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- 121 Turlough Round Tower, County Mayo.
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| 59 The Terrible Battle of Liao-Yang | 74 Wounded Arriving at Mukden |
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| 7 Russian Cruiser Pallada | 19 Zheliznowodsk, Russia |
| 8 Russian Naval Ships which may be sent to the far East | 20 Church of St. Basil, sacred gateway of the Kremlin and spot where executions formerly took place |
| 9 Czar and Czarina in Robes of State | 21 Kremlin at Moscow |
| 10 Natives on the Great Siberian R. R. thirty miles from Terminus | 22 Russian Priests |
| 11 General Kuropatkin | 23 Port in Dariel Pass |
| 12 Count Cassini, Russian Minister to United States | 24 Dariel Port |
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- | | |
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| 1 Main Street in Acoma | 24 Policeman Bob |
| 2 A Cool Dip | 25 Supai Jack |
| 3 Quadrangle of Capistrano Mission | 26 Please |
| 4 Great Caves of La Jolla | 27 Where the Havasupai Live |
| 5 The Silver Serpent of the Grand Canyon | 28 Capistrano Gardens |
| 6 Climbing Up to Acoma | 29 Now Shoot |
| 7 Solitude | 30 Modjeska at Arden |
| 8 Great Altar of Capistrano Mission | 31 Home of the Havasupai |
| 9 Capistrano Woman with Geese | 32 At Modjeska Ranch |
| 10 Peace | 33 Sunset |
| 11 Ruins of Capistrano Mission | 34 Modjeska at Her Ranch |
| 12 Belle of Capistrano | 35 See the Colorado River |
| 13 A Corner of San Diego Mission | 36 San Luis Rey Mission |
| 14 Havasupai Opera House | 37 The Cloisters of Capistrano Mission |
| 15 Water! Water! Water! | 38 Among the Monsters |
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| 17 Morning Star | 40 Near Bright Angel |
| 18 Capistrano Kids | 41 At the Portals of Acoma Trail |
| 19 In Supai Land | 42 Defenders of Acoma Trail |
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ILLUSTRATED TEXTS.

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| 2 A Happy New Year | 24 Let us Not be Weary in Well Doing, etc. |
| 3 Amen | 25 Let us Run with Patience the Race that is Set Before us |
| 4 An Inheritance Incorruptible and Undeified | 26 Looking Unto Jesus |
| 5 Arise Ye Dead and Come to Judgment | 27 Murders, Drunkenness, Reveling and such like |
| 6 Be Strong in the Lord and in the Power of His Might | 28 No Man Having But his Hand to the Plough and Looking Back is Fit for the Kingdom |
| 7 Blessed are They That do His Commandments | 29 Peace on Earth and Good Will to Men |
| 8 Calm on the Listening Ear of Night | 30 Praise the Lord for His Mercy Endureth Ever |
| 9 Cease to do Evil, Learn to do Well | 31 Rachel Weeping for Her Children |
| 10 Come Heaven's Melodious Strains | 32 Set a Watch O Lord Before My Mouth |
| 11 Flee From the Wrath to Come | 33 Stand Therefore Having Your Loins Girt |
| 12 For God so Loved the World | 34 Teach me Thy Way O Lord |
| 13 God is Our Refuge and Strength | 35 There Shall be no Night There |
| 14 God Shall Wipe Away all Tears | 36 Thou Crownest the Year with Thy Goodness |
| 15 He Leadeth Me Beside the Still Waters | 37 Thou Shall Guide Me with Thy Counsel |
| 16 He is Altogether Lovely | 38 Thou Wilt Show Me the Path of Life |
| 17 He Shall Feed His Flock Like a Shepherd | 39 While I Live I will Praise the Lord |
| 18 He that Cometh to Me I will in no wise Cast Out | 40 Watch, for ye know not the hour |
| 19 I am the Good Shepherd | 41 Whosoever Drinketh of the Water that I shall give |
| 20 I am the Way and the Truth and the Life | |
| 21 In the Lord Jehovah is Everlasting Strength | |
| 22 It is Appointed Unto all Men Once to Die | |

CHINA Set of 12 Slides with Lecture.

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| 2 Canton | 8 Nanking |
| 3 Shanghai—The Water Front | 9 Peking |
| 4 Shanghai—Street Scene | 10 The Temple of Heaven |
| 5 Tea Gatherers | 11 The Great Wall |
| 6 Coolies Pulling a Boat | 12 The World's Ambassadors |

CONSTANTINOPLE, with Lecture.

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| 2 Street Car | 9 The Wall of Constantinople |
| 3 Galata Bridge | 10 Mosque of the Whirling Dervishes |
| 4 Mosque Sancta Sophia | 11 The Dogs |
| 5 Mosque of Sultan Achment | 12 The Selamlukie |
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| 2 Acts 16: 30 | 34 Jeremiah 17: 9 |
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| 4 Acts 16: 34 | 36 John 3: 8 |
| 5 Atonement of Christ | 37 John 3: 14-15 |
| 6 Behold the Lamb of God Which | 38 Judas Betrays Christ to the Chief |
| 7 Bible Words of Justification In- | 39 Priests |
| struction | 40 Malachi 3: 3 |
| 8 Birth of Christ | 41 Mark 7: 15 |
| 9 Come Unto Me all ye that Labor | 42 Mark 7: 21-23 |
| 10 Drunkard and the Glutton shall | 43 Matthew 3: 11 |
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| 11 Divinity of Christ | 45 No Man Having put his Hand to |
| 12 Ephesians 2: 3 | the Plow |
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| 14 Ezekiel 36: 25-27 | 47 Parable of the Prodigal Son |
| 15 First John 1: 8 | 48 Prophecies concerning Christ |
| 16 Flee From the Wrath to Come | 49 Prophecies as to the Birth of Christ |
| 17 For Every one that Asketh, etc. | 50 Proverbs 20: 1-23: 29-34 |
| 18 For God so Loved the World, etc. | 51 Psalm 51: 5 |
| 19 For Straight in the Gate | 52 Psalm 51: 10 |
| 20 For the Wages of Sin is Death | 53 Reasons for Praise |
| (Ornamental Letters) | 54 Second Corinthians 5: 17 |
| 21 Gamble for Christ's Garments | 55 Seek ye the Lord while He may be |
| 22 God Shall Wipe away all Tears | Found |
| from their Eyes | 56 There is one Mediator |
| 23 Grace of Our Lord Jesus Christ be | 57 This is the Victory that Overcometh |
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| 24 Golden Precepts | 58 Though I walk through the Valley |
| 25 Habakkuk 2: 9, 12, 15 | of the Shadow of Death |
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| 27 He Brought Me up out of the Miry | 60 What Jesus Taught |
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| 31 I Will Guide Thee With Mine Eye | Legs" |
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From NAZARETH TO TYRE AND SIDON, with Lecture.

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| 2 The Brook Kishon | 10 Ruins and Old Sea Wall of Tyre |
| 3 Mt. Carmel and Place of Burning | 11 Cave of Istar Worship |
| 4 Haifa | 12 The Natural Bridge |
| 5 The Market in Acre | 13 Castle of Sidon |
| 6 The Mosque of Izzar Psha | 14 Bay of Sidon with Ruins and |
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| 8 The Roman Road, 1800 Years Old | 15 Harbor of Beirut |

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| 8 Gaza | 48 Rock of Apostles and Place of Be- |
| 9 Ramleh | trayal |
| 10 A Family of Ramleh | 49 Mount of Olives |
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| 13 Water Carrier | 51 Jerusalem from Olivet |
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| 15 Merson's Arrival of Mary and Joseph | 53 Damascus Gate |
| at Bethlehem | 54 Jaffa Gate |
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| Grotto) | (general view) |
| 23 Virgin's Well at Nazareth | 63 Plan of Solomon's Temple |
| 24 Tissot's Boy Christ Carrying Water | 64 Plan of Herod's Temple |
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| 37 Bedouin Shepherds | 78 Resurrection of Christ |
| 38 Bedouin Police | 79 Jerusalem the Ideal (by Fulleylove) |
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| 40 Bethany | |

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| 2 Chadouf | 10 From the Temple at Edfou |
| 3 A Sakkal | 11 The King Hunting Hippotamus |
| 4 The Water Carrier | 12 The Island of Elephantine and the |
| 5 The Bank of the Nile at Luxor | Nile |
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| 3 Town of Caifa | 35 Christ Preaching on the Sea of Galilee |
| 4 Mount Carmel | 36 Christ Stilling the Tempest |
| 5 Lebanon and Anti Lebanon | 37 Christ Walking on the Water |
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| 7 Women at Mill | 39 Capernaum |
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| 24 Annunciation | 56 Angels and Shepherds |
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| 29 Saphed | 61 Murillo's Santo Presepio of Nativity |
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| 31 Ruined Walls of Tiberias | |
| 32 Hot Baths of Tiberias | |

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| 2 Stage Scene Preceding the Disaster | 15 Stage Exit which caused the awful Draught |
| 3 The Vast Audience in Frenzied Panic—Parquet Scene | 16 Balcony Exit Doors that were Locked |
| 4 Mad Rush to Death Down the Balcony Stairs | 17 Stairway where Bodies were Piled Ten Deep |
| 5 Terror Stricken People Jumping from Fire Escapes | 18 Same Stairway Viewed from Below |
| 6 Children Escaping over an Improvised Bridge | 19 Ruined Stage, where the Fire Started |
| 7 A Ladder Bridge that Saved Many Lives | 20 Flame-Swept Orchestra Pit and Parquet Circle |
| 8 Rescuers at Work in Front of the Theatre | 21 Ruin in the Top Balcony |
| 9 Loading Bodies into an Ambulance | 22 North Boxes as seen from the Stage |
| 10 Fire Patrol Loaded with Mangled Dead | 23 Great Pile of Unidentified Clothing |
| 11 Interior of Temporary Morgue | 24 Powers and Davis, Resident Managers of the Theatre |
| 12 Exterior of a Morgue—Waiting to Identify their Dead | 25 Committee Appointed to Investigate the Catastrophe |
| 13 Seeking a Wife and Mother | |

ST. LOUIS WORLD'S FAIR, with Lecture, or

LOUISIANA PURCHASE EXPOSITION

- | | |
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| 31 Swan Gondola | 67 Mysterious Asia |
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In ordering slides, please give page of catalogue, number of slide and title.

LIST OF FOREIGN CHRISTIAN MISSIONARY SOCIETY SLIDES.

Colored 50 cents each.

Plain, 25 cents each.

- 1 Miss Nellie Dangherty
- 2 Mrs. E. A. Layton
- 3 Dr. E. A. Layton
- 4 Dr. Mary McGavran
- 5 W. P. Bentley
- 6 T. J. Arnold
- 7 Chinese Christians
- 8 Damoh Orphanage Boys
- 9 An Indian Bull
- 10 Shanghai Christian Institute
- 11 Damoh Industrial School
- 12 Industrial School Pupils
- 13 Chu Cheo, China Bungalo
- 14 Wuhu China Home
- 15 Bolengi, Africa Station
- 16 Japanese Funeral Procession
- 17 Damoh Famine Sufferers
- 18 Walter M. Jordan
- 19 Work Girls of the S. C. I.
- 20 Orphanage Children, Bajamon, Porto Rico
- 21 Mrs. A. M. Pullen
- 22 Annie
- 23 A. G. Alderman
- 24 Cora Evans Alderman
- 25 Nora Collins
- 26 Old Mansion House, "Mt. Beulah," S. C. I.
- 27 Older Girls of Mahoba Orphanage
- 28 Orphanage, Mahoba, India
- 29 W. Z. Menzies
- 30 Hattie Menzies
- 31 Chinese Mission School
- 32 Leonard G. Thompson
- 33 Morehead School Building
- 34 Morehead Dormitory
- 35 Ann Arbor Church
- 36 Campbell, A.
- 37 Campbell, Thomas
- 38 Carey, William
- 39 Coan, Titus
- 40 Coothe, Samuel Adjai, Bishop of Niger Territory
- 41 John Griffith
- 42 Livingstone, David
- 43 Judson, Adoniram
- 44 McLean, A.
- 45 Moffat, Robert
- 46 Mutsuhito, Emperor of Japan
- 47 Neesima, Joseph H.
- 48 Schauffer, Wm. G.
- 49 Stone, B. W.
- 50 Scott, Walter
- 51 Taylor, William
- 52 Whipple, Henry Benjamin
- 53 Williams, John
- 54 Family Groups of Shah and Yakub, Native Helpers, Harda, India
- 55 Home of Alfred Alepp and Tabitha, Damoh, C. P., India
- 56 Mr. and Mrs. C. S. Weaver in a Jinricksha, Osaka, Japan
- 57 Miss Hostetters's Song Service Class of Boys at Sendae, Japan
- 58 Pastor Hasegania at the Baptizing Place at Tukushini, Japan
- 59 Mr. H. K. Guy
- 60 Mrs. H. K. Guy
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- 62 Josepha Franklin's Reception by the Orphan Boys on her return to India
- 63 Leper Asylum, Harda, India
- 64 Litai-tai and little Daughter, Chinese
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- 70 Yi and Ijua, Evangelist and School-master
- 71 Hospital, Su Cheo Fu, China
- 72 P. M. Snodgrass and Wife, Honolulu, H. I.
- 73 E. M. Gordon, Mungeli, India
- 74 Anni Gordon, M. D., Mungeli, India
- 75 Mrs. James Ware, Shanghai, India
- 76 Dr. Rynhart and Dr. and Mrs. Shetton in Chinese Dress
- 77 Mrs. Edwin Layton, China
- 78 R. R. Eldred
- 79 Mrs. R. R. Eldred
- 80 Dr. Osgood, W. K. Hunt and Frank Garrett, China
- 81 G. N. Shishmanian, Constantinople, Turkey
- 82 J. J. Johnson, Smyrna, Turkey
- 83 Dr. W. E. Macklin, Nankin, China
- 84 C. C. Drummond
- 85 Rose P. Armbruster
- 86 E. A. Layton, China
- 87 Lowell C. McPherson, Havana, Cuba
- 88 Clara B. McPherson, Havana, Cuba
- 89 Dr. Regal J. Dye, Bolenga, Hant, Congo
- 90 Eva Nichols Dye, Bolenga, Congo
- 91 Miss Stella Franklin, Damoh C. P., India
- 92 Miss Mildred Franklin, Harda, India
- 93 Miss Josepha Franklin, Damoh, India
- 94 Miss Alma Favors, China
- 95 Bertha Clafson, Spiceland, India
- 96 Missionary Children, China
- 97 Mr. James Ware, Shanghai, China

UNITED STATES SOUTHERN SCENERY.

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MORGAN CITY AND TECHE SCENERY—Continued

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UNITED STATES SOUTHERN SCENERY—Continued.

GALVESTON.—Continued.

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| 300 Red Snapper Fishing Fleet | 327 A Beautiful Home |
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UNITED STATES SOUTHERN SCENERY—Continued.

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UNITED STATES SOUTHERN SCENERY.

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| 456 Avenue D and Government Hill | 496 Interior |
| 457 Looking North over Travis Park, showing Laurel Heights, from Top of Moore Building | 497 Interior |
| 458 Looking West from Top of Moore Building, showing Houston Street, Court House, City Hall, Cathedral, City Market and Santa Rosa Infirmary | 498 Banquet in Southern Pacific Depot |
| 459 Looking up Avenue D from Top of Moore Building showing Breweries and Government Hill | 499 Carved Windows |
| 460 Looking North from Top of Moore Building | 500 Mexican Jackal |
| 461 Confederate Monument, Travis Park | 501 Bethel Temple near Travis Park |
| 462 City Market | 502 The Post Office |
| 463 Alamo Plaza, from Top of Building near the Alamo, looking South | 503 Breckenridge Park |
| 464 Post Office | 504 Salado Creek |
| 465 Alamo Plaza, looking North | 505 Guard Mount, Fort Sam Houston |
| | 506 Color Guard, Fort Sam Houston |
| | 507 Artillery Practice |

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UNITED STATES SOUTHERN SCENERY—Continued.

SAN ANTONIO—Continued.

- | | |
|---|---|
| 508 Cavalry Practice | 515 Collins Irrigation Farm, the Artesian Flowing 12 inch Well, 1500 Gallons per minute |
| 509 Collins Irrigating Farm—The Home | 516 Collins Irrigating Farm, Weir Measuring Tank, Defell System |
| 510 Collins Irrigating Farm, Four Weeks Old Onion Bed | 517 Collins Irrigating Farm, the Fish Pond |
| 511 Collins Irrigating Farm, Trimming Onions for Planting | 518 Soldier Scenes at Fort Sam Houston |
| 512 Collins Irrigating Farm, Planting Onions | 519 Soldier Scenes at Fort Sam Houston |
| 513 Collins Irrigating Farm, Field of Young Onions | 520 Soldier Scenes at Fort Sam Houston |
| 514 Collins Irrigating Farm Seed Onion Bed | 521 Soldier Scenes at Fort Sam Houston |
| | 522 Soldier Scenes at Fort Sam Houston |
| | 523 Soldier Scenes at Fort Sam Houston |

PORT LAVACA.

- | | |
|---|-------------------------------------|
| 524 Oyster Houses | 528 The New Beach Hotel |
| 525 Oyster Houses and hill of shells | 529 Shooting the Shutes on the Bay |
| 526 Oyster Houses and hill of shells | 530 The Village from the Bay |
| 527 Oyster Luggers just arrived from banks with load of Oysters | 531 The Onion Exhibit June 11, 1904 |

SCENERY ALONG THE RIO GRANDE.

- | | |
|---|---|
| 532 Pecos High Bridge on Southern Pacific R. R. | 538 Mouth of Devil's River |
| 533 Freight Train on Pecos High Bridge | 539 Scene Along Southern Pacific Railroad Tracks near Devil's River |
| 534 Passenger Train on Pecos High Bridge | 540 Castle Canyon, Devil's River |
| 535 Passenger Train on Pecos High Bridge | 541 Scene Along the Rio Grande River |
| 536 Devil's River and Southern Pacific Railroad Bridge | 542 The Rio Grande River |
| 537 Devil's River from Southern Pacific Railroad Bridge | 543 The Rio Grande River |
| | 544 Casa Canyon on Rio Grande River |
| | 545 Scene in Casa Canyon |
| | 546 Law West of the Pecos |

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ISTHUS OF PANAMA AND U. S. CANAL, with Lecture.

- | | |
|---|--|
| 1 Gasoline Launch, U. S. and Panama Flags | 53 Chagres River, (Canal) Cayuco |
| 2 Panama Vieja Ruins | 54 Chagres River |
| 3 Pelicans at Reef at Panama Vieja | 55 Chagres River and Abandoned French Houses |
| 4 Native Fruit Boat, Panama Bay | 56 Engineer's Headquarters, Gatun |
| 5 General View of Panama from Canal | 57 Engineer's Home, Gatun |
| 6 Entrance to Canal, Pacific Side | 58 Scene at R. R. Station, Gatun |
| 7 Hotel Central, Panama | 59 Town from R. R. Station, Gatun |
| 8 Park in Front of Hotel, Panama | 60 Native Girl, Gatun |
| 9 Bishop's Palace, Panama | 61 Looking up the Chagres, Gatun |
| 10 Cathedral, Panama | 62 River Scene, Chagres Below Gatun |
| 11 Canal Commission Building, Panama | 63 River Scene, Chagres Below Gatun |
| 12 Chief Engineer's (Wallace) House, Panama | 64 River Scene, Chagres Below Gatun |
| 13 Policeman in Theatre Doorway, Panama | 65 Chagres River Emptying into Caribbean |
| 14 President's House, Panama | 66 Luncheon at Mouth of Chagres |
| 15 Promenade on Sea Wall, Panama | 67 Town of Chagres |
| 16 Hotel Marina, Panama | 68 Old Church, Chagres Town |
| 17 Harbor View, (Old Front) Panama | 69 Old Church, Altar Piece |
| 18 Market Place, Panama | 70 Gateway, San Lorenzo, Chagres |
| 19 Ruin, Straight Arch, Panama | 71 Moat, San Lorenzo |
| 20 Ruined Doorway, Panama | 72 Doorway, San Lorenzo |
| 21 Street Scene, Panama | 73 Canal, Gatun to Colon |
| 22 Native Women, Panama | 74 Canal, Gatun to Colon |
| 23 Laundry Wagon, Panama | 75 Outlook from Canal to Sea |
| 24 Laundry, Wash Women, Panama | 76 Mouth of Canal Looking to Cristobal |
| 25 Water (Wagon) Supply | 77 Docks at Colon |
| 26 Fortifications, Panama | 78 Slums, Colon |
| 27 Vultures on Beach, Panama | 79 Street Scene, Colon |
| 28 Railway Station, Panama | 80 Shanty and Mosquito Paradise |
| 29 Railway Car, Panama | 81 Abandoned Box Car on Route to Monkey Hill |
| 30 Railway Bridge, Panama | 82 Cemetery of Mt. Hope, Colon, Monkey Hill |
| 31 Palm Avenue, Ancon | 83 Cemetery of Mt. Hope, Colon |
| 32 Small Hospital Ancon | 84 French Dining Room, Alfresco, Cristobal |
| 33 Culebra Cut | 85 de Lessep's House, Cristobal |
| 34 Culebra Cut | 86 Statue of Columbus, Cristobal |
| 35 Culebra Cut, from Bottom | 87 Palm Avenue, Cristobal |
| 36 Large American Dredge, Culebra | 88 Street Scene, Colon |
| 37 Small French Dredge, Culebra | 89 Street Scene, Business House, Colon |
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| 43 Abandoned Cranes, Empire | 95 Residence Quarter, Colon |
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| 45 Dump Cars Used in Canal, French | 97 Protestant Church, Colon |
| 46 Canal Digging Near Culebra | 98 Statue of Aspinwall, Colon |
| 47 Canal Near Culebra | 99 Railway Station, Colon |
| 48 Canal Beyond Empire | 100 Office Panama R. R., Colon |
| 49 Canal Beyond Empire | 101 Harbor of Colon, U. S. S. Texas |
| 50 Station, Culebra | |
| 51 Street, Culebra | |
| 52 Cantina, (Drink Shop) Culebra | |

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ILLUSTRATED SONGS.

We are continually illustrating new songs, and issue a special list of Illustrated Songs frequently, which we will be pleased to forward on application. The number before the title indicates the number of slides in each set, including title.

- | | |
|---------------------------------------|--|
| 12 A Sailing Over the Sea | 17 In the Wild and Woolly West |
| 10 Asleep at the Switch | 19 In the Village by the Sea |
| 17 Beauty is Only Skin Deep | 21 I've a Longing in My Heart for You, |
| 18 Bird in a Gilded Cage, A | Louise |
| 20 Black Sheep Loves You Best of All, | 13 Just as the Sun Went Down |
| The | 16 Just at the Close of Day |
| 18 Blue and the Gray, The | 20 Just at the Turn of the Tide |
| 12 Break the News to Mother | 21 Just Behind the Times |
| 24 Cross on the Prison Floor | 13 Just Tell Her That I Loved Her, |
| 24 Dear College Chums | Too |
| 14 Don't be so Anxious to Run Down a | 17 Just to Kiss Her Tears Away |
| Woman | 17 Just Where the Road Turns, Kate |
| 15 Don't Break Your Mother's Heart | 21 Last Night as the Moon Was Shining |
| Tom | 16 Letter Edged in Black, A |
| 14 Don't Let Her Lose Her Way | 25 Like a Bird with a Broken Wing |
| 14 Don't Say No Daddy | 22 Little Boats Should Keep Close to |
| 12 Dora Dooley | the Shore |
| 13 Down Old New England Way | 16 Little Empty Nest, A |
| 18 Down on the Farm | 20 Little Place That I Call Home |
| 17 Down Where the Swannee River Flows | 14 Little Teddy |
| 18 East Lynne | 18 Man in the Overalls, The |
| 20 Face Upon the Barroom Floor, The | 18 Maizy, My Dusky Daisy |
| 16 From a Prison to Mother's Grave | 18 Mid the Green Fields of Virginia |
| 16 Girl I Loved in Sunny Tennessee, | 22 My Dear Old Southern Home |
| 20 He was a Playmate of Mine | 17 My Mother Was a Northern Girl |
| 17 Hello, Central, Give Me Heaven | 13 My Old New England Home |
| 20 Home of the Girl I Love, The | 14 My Old New Hampshire Home |
| 15 I am Not Ashamed to Call Her | 13 My Will will Find a Way |
| Mother | 17 Off the Massachusetts Coast |
| 15 I Love Her Just the Same | 16 One Night in June |
| 15 I Love My Dolly Best | 15 Only a Baby's Ragged Shoe |
| 13 I Must Go Home Tonight | 13 Our Watchword's Death to Anarchy |
| 17 I Want My Mamma | and Treason |
| 14 I Was Once Your Wife | 15 Paint Me a Picture of the Old Fire- |
| 17 I'll be There, I'll be there, Mary | side |
| Dear | 21 Picture Without a Frame |
| 17 I'll Come Back When the Hawthorn | 18 Pictures From Days Gone By |
| Blooms Again | 17 Please Leave the Gate Ajar |
| 16 I'm Going Back to Old Missouri | 21 Pliny Come Kiss Your Baby, fine |
| 16 I'm Just an Old Vagabond | Coon Song |
| 20 I'm Wearing My Heart Away for | 16 Poor Little Nell |
| You | 13 Ring Down the Curtain |
| 19 If You Want to Go, Ma Honey, | 13 Rock Me to Sleep, Mother |
| Why, You Can (Comic Coon Song) | 18 Rose with a Broken Stem, A |
| 20 Illinois, Sweet Illinois | 16 She Died on Her Wedding Day |
| 22 In Dear Old Fairy Land | 18 She Rests by the Swannee River |
| 17 In the Baggage Ahead | 14 She Was Bred in Old Kentucky |
| 17 In the House of Too Much Trouble | 17 She's Kentucky's Fairest Daughter |

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ILLUSTRATED SONG SLIDES—Continued.

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| 12 Sign, To Let, in the Window, The | 18 We All Grow Old in Time |
| 18 Silent Violin, The | 19 We Were Happy Once Together, |
| 13 Somebody's Daddy | Kate and I |
| 21 Star and the Flower, The | 18 We Were Parted Years Ago |
| 18 Story of the Violets Told, The | 15 When I'm Big I'll Be a Soldier |
| 22 Sweethearts and Roses | 15 When I Return We'll be Wed |
| 16 Tell Her I'm a Soldier and Not | 14 When Kate and I were Coming |
| Afraid to Die | 17 Through the Rye |
| 18 Terrible Texas Storm | 20 When the Birds Go North Again |
| 13 That Grand Amen | 10 When the Blue Sky Turns to Gold |
| 20 There's a Mother Always Waiting | 10 When the Gold Was Turning Gray |
| You at Home, Sweet Home | 17 When the Frost is on the Flower |
| 13 There's Where My Heart is Tonight | 17 When the Harvest Days are Over |
| 17 Things in the Bottom Drawer | 17 When the Lilacs Bloom Again |
| 21 'Tis Not Always Bullets that Kill | 18 When We Were Boys |
| 15 To Have and To Hold | 18 Where the Silver Colorado Wends |
| 23 Tobie, I Kind o' Likes You | its Way |
| 22 Two Congregations | 17 While the Convent Bells Were |
| 15 Two Little, Blue Little Shoes | Ringin' |
| 12 Two Sweethearts of Mine | 10 Will I Find My Mamma There |
| 20 Way of the World, The | |

LATER SONGS.

- | |
|--|
| 17 Bygone Days in Dixie |
| 17 Chicago Theatre Fire |
| 19 Down at the Baby Store |
| 18 I Long to See Them All Again |
| 17 Just for the Sake of Society |
| 20 Songs of Other Days |
| 17 Tell Me That Beautiful Story |
| 17 When the Frost is on the Pumpkin, Maggie Dear |
| 19 Come Home, Soldier Boy in Blue |
| 21 Farewell, Sweetheart May |
| 18 Just Across the Bridge of Gold |
| 18 Pal of Mine |
| 19 By the Dear Old Delaware |
| 16 My Heart's Tonight in Tennessee |

SACRED SONGS.

- | | |
|------------------------------|--|
| 12 Abide With Me | |
| 10 Lost Chord, The | |
| 12 New Horn King, The | |
| 5 Tell Me the Old, Old Story | |
| SONGS THAT NEVER GROW OLD. | |
| 6 Ben Bolt | |
| 6 My Old Kentucky Home | |
| 12 Old Black Joe | |
| 15 Old Onion Bucket | |

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I HOME, SWEET HOME

ILLUSTRATED WITH BEAUTIFUL SLIDES FROM LIFE POSING.

- | | |
|---|--|
| <p>2 Mid pleasures and palaces though we may roam,
3 Be it ever so humble, there's no place like home.
A charm from the skies seems to hallow us there.
4 Which seek thro' the world is ne'er met with elsewhere.</p> | <p>10 An exile from home, splendor dazzles in vain;
11 Oh, give me my lowly thatched cottage again;
The birds singing gaily, that come at my call.
12 Give me them and that peace of mind dearer than all.</p> |
|---|--|

REFRAIN

- Home, home, sweet, sweet home,
5 There's no place like home, oh, there's no place like home.

REFRAIN

- Home, home, sweet, sweet home,
13 There's no place like home, oh, there's no place like home.

- I gaze on the moon as I tread the drear wild,
6 And feel that my mother now thinks of her child;
7 As she looks on that moon from our cottage door,
8 Thro' the woodbine whose fragrance shall cheer me no more.

REFRAIN

- Home, home, sweet, sweet home,
9 There's no place like home, oh, there's no place like home.

- 14 How sweet 'tis to sit 'neath a fond father's smile.
And the care of a mother to soothe and beguile
15 Let others delight 'mid new pleasures to roam
But give me, oh! give me the pleasures of home.

REFRAIN

- Home, home, sweet, sweet home,
16 But give me, oh! give me the pleasures of Home.

- 17 To thee I'll return over-burdened with care.
The heart's dearest solace will smile on me there;
18 No more from that cottage again will I roam,
Be it ever so humble, there's no place like home.

REFRAIN

- Home, home, sweet, sweet home,
19 There's no place like home, there's no place like home.

See Index to Slides at End of Catalogue.

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When sending orders in while travelling, kindly give more than one address, as it is not always possible to make prompt shipment, and mail may be delayed so that order is not received by us on the date expected

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It is not necessary to know exact price of goods for if too much money is sent, we will promptly refund balance, or place the amount to credit, as preferred.

To protect ourselves from loss, we must insist that when goods are ordered sent C. O. D., sufficient money accompany the order to pay express charges both ways. When telegraphing, deposit money with agent of express company by which goods are to be shipped, and have him wire us the order, stating amount of money deposited.

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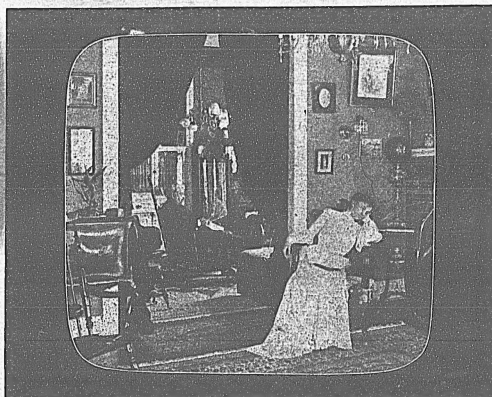
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